



# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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## FOUR-MANUAL MOLLER FOR GAINESVILLE, GA. IN FIRST BAPTIST CHURCH

New Edifice Will Replace One Completely Destroyed by Fire in Late 1959 — Mary Logan Brown Is Organist

The First Baptist Church, Gainesville, Ga., has contracted with M. P. Moller, Inc. to install a four-manual organ in its new edifice. The former building burned to the ground in late 1959, necessitating the building program. Architects are Bothwell and Nash, Marietta, Ga.

Mary Logan Brown is the organist and Emory F. Robinson chairman of the organ committee. The specification was designed by David H. Woodall, Moller representative, in consultation with the organ committee.

The stoplist is as follows:

### GREAT

Diapason, 8 ft., 61 pipes  
Bourdon, 8 ft., 61 pipes  
Gmshorn, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Octave Quinte, 2 1/2 ft., 61 pipes  
Super Octave, 2 ft., 61 pipes  
Furniture 4 ranks, 244 pipes

### SWELL

Rohrflöte, 8 ft., 68 pipes  
Gambe, 8 ft., 68 pipes  
Gambe Celeste, 8 ft., 61 pipes  
Principal, 4 ft., 61 pipes  
Harmonic Flute, 4 ft., 61 pipes  
Octavin, 2 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Bassoon, 16 ft., 12 pipes  
Trompette, 8 ft., 68 pipes  
Bassoon, 8 ft., 61 pipes  
Schalmel, 4 ft., 61 pipes  
Tremulant

### CHOIR

Gedeckt, 8 ft., 61 pipes  
Erzähler, 8 ft., 61 pipes  
Erzähler Celeste, 8 ft., 54 pipes  
Nachthorn, 4 ft., 61 pipes  
Nazard, 2 1/2 ft., 61 pipes  
Blockflöte, 2 ft., 61 pipes  
Tierce, 1 3/5 ft., 61 pipes  
Krummhorn, 8 ft., 61 pipes  
Tremulant

### ANTIPHONAL

Rohrflöte, 8 ft., 61 pipes  
Viola, 8 ft., 61 pipes  
Viola Celeste, 8 ft., 61 pipes  
Principal, 4 ft., 61 pipes  
Grave Mixture, 2 ranks, 122 pipes  
English Horn, 8 ft., 61 pipes  
Chimes, 21 bells  
Tremulant

### PEDAL

Contrebass, 16 ft., 12 pipes  
Bourdon, 16 ft., 32 pipes  
Rohrgedeckt, 16 ft., 12 pipes  
Erzähler, 16 ft.  
Principal, 8 ft., 32 pipes  
Erzähler, 8 ft.  
Bourdon, 8 ft., 12 pipes  
Octave, 4 ft., 12 pipes  
Bourdon, 4 ft., 12 pipes  
Erzähler, 4 ft.  
Mixture, 3 ranks, 96 pipes  
Bombarde, 16 ft., 32 pipes  
Bassoon, 16 ft.  
Bombarde, 8 ft., 12 pipes  
Bombarde, 4 ft., 12 pipes

### ANTIPHONAL PEDAL

Rohrbourdon, 16 ft., 12 pipes  
Rohrflöte, 8 ft.

## HEAR MIT CHORAL SOCIETY IN CENTENNIAL EVENTS

The MIT choral society conducted by Klaus Liepmann sang at two events April 9, the final day of the institute's centennial week celebration. Charles Ives' setting of Psalm 67 was sung at the centennial convocation and at a concert in Kresge auditorium. Haydn's Creation was sung with the Cambridge festival orchestra and guest soloists.



The stoplist and description of the five-manual Beckerath tracker in St. Joseph's Oratory, Montreal, is on page 27.

## EUROPEAN SUMMER OFFERS RARE TREATS FOR ORGANISTS

As usual, quantities of information on the various European music festivals has reached our office. Most readers of THE DIAPASON who plan being part of the American horde on the other side of the Atlantic this summer have already made their plans and have packets of folders, maps and information provided them by their travel agents.

Choral music will be heard on the program of many festivals. It was a principal feature of the International Festival of Song and Choral Music of the European Youth Choir Associations in Karlsruhe April 3-9.

The International Congress of Catholic Church Music will be held at Cologne June 22-30 and the tenth International Organ Festival will take place at Nuremberg June 24-July 2.

Each festival will be heard July 26-Aug. 2 at Ansbach and Oct. 4-8 at Essen.

The reopening of the organ at St. Bavo's, Haarlem, will be the occasion for an extensive organ exhibition through most of July as well as for the annual International Organ Improvisation Contest there July 3-9.

With these events as a skelton and dozens of other more general music festivals available to fill in the gaps, this appears to be a full summer for the peripatetic church musician.

## EUROPEANS & AMERICANS BUSY WITH TOURS IN MAY

Colbert-LaBerge recitalists in May include Fernando Germani, Francis Jackson and Susi Jeans, whose tours have already been reported in these pages. Additional recitals for Dr. Jackson are for the St. John, N. B. RCOO Centre May 6 and for the Pittsburgh AGO Chapter May 12.

George Markey will play for the Monmouth, N. J. Chapter May 1 at the First Methodist Church, Red Bank. Marilyn Mason plays May 7 for the Red River Valley AGO Chapter, Moorhead, Minn. and for the regional AGO convention in Charlotte, N. C. May 10; May 12 and 15 she will play for AGO Chapters in Los Angeles and Pasadena with a master class at Los Angeles.

Claire Coci plays for the Queens AGO Chapter May 7 and a dedicatory recital May 16 of a new Allen at the First Presbyterian Church, Hartford, Conn. David Craighead will open the new Casavant at the First Congregational Church, Washington, D. C. May 16 and Wilma Jensen will play May 14 at the First Reformed Church, Ridgewood, N. J. for the Northern New Jersey AGO Chapter.

RALPH HUNTER will headline the All State music camp staff as choral director June 11-18 at Kansas State University, Manhattan.

## SEASON OF REGIONALS LOOMING JUST AHEAD

### DC AND CHARLOTTE IN MAY

Ten More in All Areas of Country Scheduled on June Calendar — July Offers Two Vacation Spots to End Season

With the month of May, the regional convention season really gets going. A couple of the most interesting ones take place this month.

The first of these is at Charlotte, N.C. May 7-10. Carolina in mid-spring should be enough to attract anyone but the committee in charge has decided to add further enticements with workshops by Lloyd Pfautsch and Madeleine Marshall, its usual well-planned Four States recital played by a promising young organist from each of the four participating states, recitals by Marilyn Mason and William MacGowan, and a program for organ and instruments by John Morrison and a Queens College faculty quartet.

A couple of weeks later another regional takes place in our nation's capital. Kicked off with a pre-convention recital May 21 by Dr. Francis Jackson at the Washington Cathedral, the convention proper—May 22-24—will feature recitals by Roger Cole, Rodney Hansen, William Watkins and an award winner, as well as panels, sightseeing and an emphasis on choral music.

June will be the major convention month with ten regionals. Host cities will be Des Moines, Iowa June 14-16; Tacoma, Wash. June 13-14; Boston, Mass. June 18-20; Toledo, Ohio and Wichita, Kans. June 19-21; Bridgeton, N.J. June 20-22; Evanston, Ill. June 21-23; Syracuse, N.Y. June 26-28; San Francisco June 26-30, and Memphis, Tenn. June 27-30.

The final pair of conventions will take place in July in ideal spots for midsummer vacations: Portland Maine July 13-15, and Boulder, Colo. July 17-19.

## SPONSOR NATIONAL MUSIC WEEK FOR ITS 38TH YEAR

National music week, the first full week in May, will be observed May 7-14 for the 38th year under the sponsorship of the National Federation of Music Clubs. The theme is Let's Make Music around the World and the purpose is to focus attention and understanding between all peoples and to relieve the tensions of our era.

Schools, churches, libraries, service clubs, recreation centers, homes and hospitals, business firms, industries, newspapers and radio and TV are expected to participate in the observance.

## LANGLAIS, WAGNER LISTED FOR BOYS TOWN WORKSHOP

The ninth annual liturgical music workshop at Boys Town, Neb., will be held Aug. 13-25. Jean Langlais will teach the organ master class and individual lessons and other staff members will be Dr. Roger Wagner of the famed Roger Wagner Chorale (polyphony and contemporary music); Francis P. Schmitt, Boys Town (chant); Cornelius Bouman, University of Nijmegen, Holland (liturgy); Louise Cuyler, University of Michigan (history); and Francis A. Brunner, Grand Rapids, Mich. (seminars).



STAF NEES

Staf Nees, director of the International Carillon School, Mechelen, Belgium, will make a transcontinental tour of American carillons May 31 to June 21. After the tour he will conduct a seminar in carillon playing June 22-26 at Michigan State University, East Lansing. The seminar will include private and class lessons in carillon playing, lectures and instruction on arranging and composing music for the carillon.

Wendell Westcott, MSU carillonneur, and Frederick L. Marriott, president of the Guild of Carillonneurs in North America, are in charge of the arrangements.

**SEWANEE LISTS CARILLON AT SUMMER MUSIC CENTER**  
The Sewanee summer music center will be held June 18-July 23 this summer on the campus of the University of the South, Sewanee, Tenn.

In addition to the regular training offered to young people in all musical instruments as well as in orchestra, chamber music, and chorus, this summer a course in carillon instruction will also be offered for the first time.

The Leonidas Polk memorial carillon at Sewanee is the third largest in the world in terms of range. The largest bell, the great bourdon, weighs nearly four tons and the smallest weighs 22 pounds. Each of the 56 bells is made of bronze.

Carillon instruction at the music center will be under the direction of Dr. William Lemonds, chairman of the University of the South's music department. He will also head the choral division of the music center.

Information regarding the music center may be obtained by writing Martha McCrory, Sewanee Summer Music Center, 730 Cherry Street, Chattanooga 2, Tenn.

#### MILES BOOK ON BACH SET FOR 1962 PUBLICATION

Russell Hancock Miles' new book, *An Introduction to Bach*, will be published in the paperback Spectrum series early next year by Prentice Hall, Inc. The Bach radio series by the University of Illinois Bach scholar was heard on 43 stations last season.

CHARLES FARNCOMBE, prominent choral and opera conductor of London, England, will be guest director of a choral-opera workshop June 26-July 9 at Yankton, S.D., College conservatory of music.

#### DOYLESTOWN CHURCH TO INSTALL SCHANTZ PLACE MAIN ORGAN IN REAR

Small Division in Chancel — Historic Pa. Edifice Being Remodeled, Restored — Mrs. David E. Armstrong is Organist-Director

The Doylestown, Pa. Presbyterian Church has contracted with the Schantz Organ company, Orrville, Ohio, to build a new three-manual instrument to complete its remodeling and restoration program.

The church was founded in 1725. The present edifice, the third building, was erected in 1871.

When a "new" organ was built in 1913 the *Doylestown Democrat* reported: "The new organ, 23 ranks, cost \$5,500, in addition to the \$1,000 allowed for the old organ."

The present remodeling provides for the main organ in the rear and a small division in the restored chancel area to provide suitable accompaniment for the choirs of the church.

Negotiations for Schantz were handled by Edgar Mangum, Philadelphia representative, in consultation with Mrs. David E. Armstrong, organist-director.

The stoplist for the new organ is as follows:

##### GREAT

Principal, 8 ft., 61 pipes  
Bourdon, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Flute, 4 ft., 12 pipes  
Twelfth, 2 2/3 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Chimes, 21 bells

##### SWELL

Rohrbordun, 16 ft., 61 pipes  
Rohrflöte, 8 ft., 12 pipes  
Salicional, 8 ft., 73 pipes  
Vox Celeste, 8 ft., 61 pipes  
Principal, 4 ft., 73 pipes  
Waldflöte, 4 ft., 61 pipes  
Flöte, 2 ft., 12 pipes  
Mixture, 3 ranks, 183 pipes  
Fagotto, 16 ft., 61 pipes  
Trompette, 8 ft., 61 pipes  
Fagotto, 8 ft., 12 pipes  
Clairon, 4 ft., 12 pipes  
Tremulant

##### CHOIR

Gedackt, 8 ft., 73 pipes  
Dulciana, 8 ft., 73 pipes  
Unda Maris, 8 ft., 61 pipes  
Nachthorn, 4 ft., 61 pipes  
Nazard, 2 2/3 ft., 61 pipes  
Nachthorn, 2 ft., 12 pipes  
Krummhorn, 8 ft., 73 pipes

##### CHANCEL CHOIR

Koppelflöte, 8 ft., 61 pipes  
Gemshorn, 4 ft., 61 pipes  
Principal, 2 ft., 61 pipes  
Harp (electronic), 44 notes

##### PEDAL

Principal, 16 ft., 32 pipes  
Bourdon, 16 ft., 32 pipes  
Rohrbordun, 32 notes  
Octave, 8 ft., 12 pipes  
Bass Flute, 8 ft., 12 pipes  
Rohrflöte, 8 ft., 32 notes  
Super Octave, 4 ft., 12 pipes  
Fagotto, 16 ft., 32 notes  
Fagotto, 8 ft., 32 notes  
Fagotto, 4 ft., 32 notes

##### CHANCEL PEDAL

Koppelflöte, 16 ft., 12 pipes  
Koppelflöte, 8 ft.

##### THE DIAPASON

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# CHANEY HAS BUSY SPRING AT NORTHWEST COLLEGES

Harold Chaney, University of Oregon, played recital engagements: at Eastern Oregon College, La Grande, Feb. 15; at Washington State University, Pullman, Feb. 19; at Cascade College, Portland, Feb. 20; at Oregon College of Education, Monmouth, Feb. 21, and at Southern Oregon College, Ashland, Feb. 26. He was heard April 20 with Lawrence Maves, violinist, in a joint recital with harpsichord at the University of Oregon music auditorium. Western Washington College, Bellingham, sponsored Mr. Chaney April 25 in a recital which included the Bach Concerto 1 in D minor for harpsichord and strings with Frank O'Andrea conducting.

Mr. Chaney will play a harpsichord recital June 30 for the Far-Western AGO regional convention in San Francisco.

## ST. PAUL'S CHAPEL LISTS MAY 14 SPRING FESTIVAL

The annual spring festival concert at St. Paul's Chapel, Columbia University, will be heard the evening of May 14 under the direction of Searle Wright, FAGO, FTCL.

The first half of the program of works for chorus and orchestra will be devoted to English composers as follows: My Heart Is Inditing, Handel; Lyric Movement for viola and orchestra and Elegy, Holst; O Lord, Arise into Thy Resting Place, Weelkes, and A Song of Thanksgiving, Vaughan Williams.

The second half by American composers will offer: Prelude and Dance (full orchestra), Searle Wright; Now Sinks the Sun, Horatio Parker; Geographical Fugue (choric speech), Toch; Lament for Beowulf, Hanson, and Great Is the Lord, Sowerby.

THE CHICAGOLAND music festival is scheduled this year for Aug. 10 at Soldiers field; as usual choral contests are to be an important feature.



WELL-KNOWN BUILDERS IN ROUND-TABLE DISCUSSION

Fenner Douglass of the Oberlin organ faculty was moderator as Walter Holtkamp and Dirck Flentrop, noted American and Dutch organ builders, engaged in a round-table discussion March 19 at Oberlin College. General questions as placement and acoustics, the functions of the church music committee and the organ expert were discussed. Both men strongly criticized the general practice of placing organs in chambers.

More specific matters discussed included the fashionable controversy about "chiffing pipes" versus "non-chiffing pipes." The builders noted the basic differences between tracker and electric action and pointed out that a musical articulation is sought in either case, and that speech characteristics depend upon many influences.

The performance of Romantic music upon an organ with a classic design was also touched upon. Both builders agreed that, given an organ with the fundamental characteristics of fine placement and basic tonal design, almost any organ music can be played successfully upon it. These elements are more important, they stated, than that the instrument contain this or that feature. It is manifestly impossible to build an instrument with a "Schnitzer Ruckpositiv", a "Cliquot Grand Orgue", a "Siberman Brustwerk", and a "Cavaille-Coll Swell", plus, perhaps, a "Willis Choir", without creating a monster.

On the question of the horizontal trumpets-trumpettes en chamade, or the Spanish type currently popular—Mr. Flentrop stated that in the best acoustical atmosphere the horizontal trumpets can act both as solo and ensemble sounds. But Mr. Holtkamp was strongly opposed to the use of such trumpet stops unless the instrument was already supplied with a normal complement of vertical trumpets.

Among the visitors were some 20 organ students from the University of Michigan accompanied by visiting Professor Hans Vollenweider of Zurich, Switzerland.

Jean  
Langlais

August 13-25, 1961

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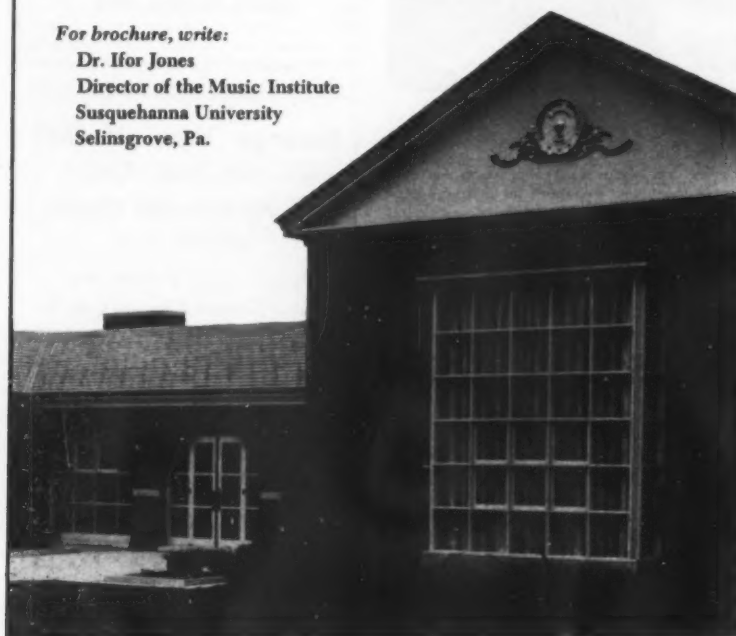
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## Records

Washington Records, the company  
which distributed the widely and justly  
popular King of Instrument series re-  
corded a few years ago under the super-  
vision of the Acolian-Skinner company,  
has sent us several of their other issues.  
Some of these are doubtless familiar to  
many of our readers but are certainly  
worthy of being called to the attention  
of those who have not yet encountered  
them.

The remarkable three albums record-  
ed by Finn Videro encompass the com-  
plete organ works of Buxtehude. These  
records are already widely known and  
highly prized by many American organ-  
ists. Playing the 1942 Marcussen organ  
of the church of the Monastery of  
Soro, Denmark, in volume 1 and the  
1956 Frobenius of St. John's Church  
at Vejle, Denmark, in volumes 2 and 3,  
these seem to us to give a much more  
complete expression of Videro's special  
qualities than he achieved in his ap-  
pearances last season in the United  
States. They become more satisfying  
with each rehearing. No organ record  
library can be complete without this  
set.

A recording by William Watkins of  
Eight Noels by Daquin makes a very in-  
teresting set to have alongside E. Power  
Biggs' recent recording. They are very  
different but each in its way delight-  
ful. We should think many AGO chap-  
ters might make meeting programs of  
these pieces using both the records and  
then supplementing with member per-  
formances. We are especially happy to  
see Mr. Watkins' fine talent, submerged  
for a time by serious accidents, assert-  
ing itself again. Here is a real musical  
personality and a genuine individuality.

Washington also includes two choral  
records new to us. One is by the excel-  
lent University of Maryland chapel  
choir conducted by Fague Springman  
with the title The American Harmony.  
It contains stirring and moving per-  
formances of excerpts from a wide se-  
lection of the old shaped-note tune  
books. One wonders at the rejection by  
the "serious" composers of last cen-  
tury of what should have been a strong

stratum of their heritage. It is equally  
strange that such a strong expression  
should have given way so readily to the  
maudlin gospel hymn. This fine re-  
cord is perhaps the best opportunity we  
know to assess and appreciate a fine  
phase of our American musical past.

For the early Christmas shopper,  
Washington Record's Christmas in  
Washington provides visits to seven  
choirs in our nation's capital. The  
choirs vary from fairly good to excel-  
lent and the material is familiar. Rep-  
resented are: Howard University choir,  
Warner Lawson conductor; National  
Cathedral, Wayne Dirksen conductor;  
Metropolitan Methodist, James Mc-  
Lain, conductor; First Baptist, William  
C. Wood conductor; New York Avenue  
Presbyterian, Stephen H. Prussing;  
Georgetown University, Paul Hume;  
Church of the Reformation, Jule Zu-  
bawa. This is one of the most appeal-  
ing of Christmas choral records.

Another recording by the Lutheran  
Hour choir is Praise the Almighty  
(Word Records, Inc., Waco, Tex.).  
Opening with the Vaughan Williams  
Old 100th, it contains several other in-  
teresting hymn arrangements. Both of  
Thomas Canning's Hyfrydol settings are  
good. A setting by Richard Hillert is  
enough more daring than the rest of  
the album to be almost jarring. The  
simple hymn harmonizations by Carl  
Schalk, who directs, are workmanlike.  
The good choir has a tendency to beat  
time with the voice. Listening to the  
smooth lines of the string players on the  
record should be required home work  
for the choir members. — FC

SIX Wednesday noonday recitals in  
Lent were played by Edward H. Johe in  
the First Congregational Church, Colum-  
bus, Ohio; they covered literature from  
Purcell and Stanley to Sowerby and  
Langlais, each program being limited to  
20 minutes.

JACK OSSEWAARDE and Gerre Han-  
cock shared the April noonday recitals at  
St. Bartholomew's Church, New York  
City; improvisations on hymn tunes were  
included in these programs.

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#### MARIE-CLAIRE ALAIN PLANS BUSY EUROPEAN SUMMER

Marie-Claire Alain, completing 24 recitals in the United States and Canada (with a master class in Des Moines on the works of Jehan Alain) flew back to Europe March 15 for recitals in Germany, Italy, Belgium and Holland. She played at the organ festival in Dusseldorf April 19, in Milan April 24 and in Antwerp April 28. After a May 1 recital in Rotterdam she returned to Paris to spend the month of May recording the sixteen Handel concertos for ERATO.

Ms. Alain will appear June 24 at the opening of the Nuremberg Festival and from July 9-29 will be at the Summer Academy in Haarlem, conducting master classes in the interpretation of French music — Old French and the works of her brother.

In August she will make four recordings of Bach chorales on various organs in Denmark and in September she will appear at the Liege, Belgium, festival.

#### DISTINGUISHED STAFF HEADS CLAREMONT FACULTY

This summer's Claremont, Cal. Institute of Music will feature Charles Farncombe, British conductor, in a choral workshop, July 10-28; Leonard Ellinwood, Washington Cathedral, in a seminar in the history and literature of music for the church June 19-July 7; a workshop on elementary school music by Beatrice Landeck June 19-30.

Flor Peeters for Organ Week July 31-Aug. 4 is announced elsewhere. Clarence Mader will also participate in this workshop with sessions on: organs of Europe, service music, organ design and teaching materials.

Regular staff instruction in various instrumental and vocal fields will be offered throughout the summer session.

ROBERT SHAW will conduct the Crane Chorus and orchestra May 13 and 14 in Beethoven's Missa Solemnis as part of the 30th spring festival of the arts at the State University College of Education, Potsdam, N.Y.



FLOR PEETERS

Flor Peeters, Belgian virtuoso, teacher and composer, will be featured in an organ-choir workshop Aug. 6-11 at St. Olaf College, Northfield, Minn. The first of its kind in the history of the college, the workshop is designed for church, public school and college choir directors and organists.

Mr. Peeters will be in charge of the organ portion of the workshop; Dr. Olaf C. Christiansen will direct the voice and choir portions and Dr. David M. Johnson is workshop director and will teach repertory. Kenneth Jennings, director of the St. Olaf Chapel choir will teach conducting.

The new Boe Memorial chapel 86 rank Schlicker (described in The Diapason for December, 1960 on page 1) will be used in Mr. Peeters' teaching.

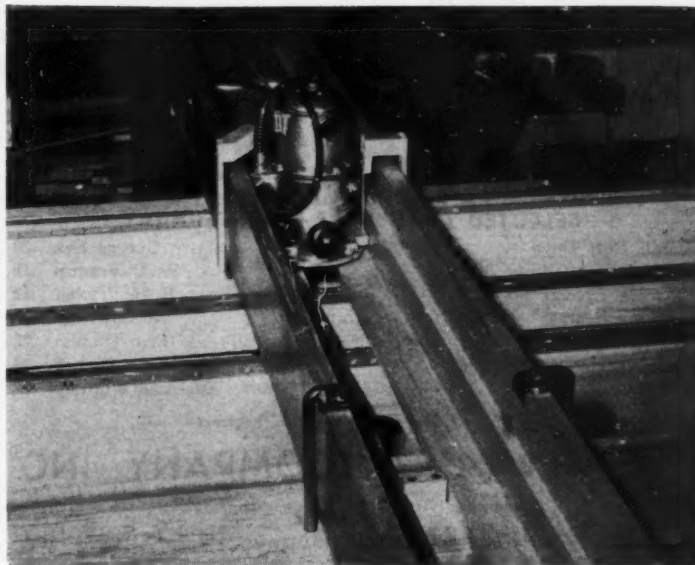
Immediately preceding his session at St. Olaf Mr. Peeters will be featured in master classes and recital at the 10th anniversary organ week of the Claremont, Cal., Institute of Music July 31-August 4.

KLAUS SPEER played Bach's The Art of Fugue April 23 at Rice University memorial chapel, Houston, Tex.

(This is the second in the series of messages we mentioned in our March advertisement).

## DETAILS

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| My Faith, It is an Oaken Staff       | arr. Hans Vigeland | .25 |
| Ten Orisons                          | Searle Wright      | .25 |
| The Church with Joy Acclaims         | Lloyd Webber       | .25 |
| Crucifixion (Negro Spiritual)        | arr. Gordon Jacob  | .25 |
| Go Down, Moses (Negro Spiritual)     | arr. Gordon Jacob  | .25 |
| O Lord, I Will Praise Thee           | A. J. Pritchard    | .25 |
| Holy, Holy, Holy (Edt. B. Ramsey)    | P. Tschaikowsky    | .25 |
| Give Us the Wings of Faith (Unison)  | D. Ratcliffe       | .20 |
| I Will Magnify Thee (S.S.)           | Joseph Corfe       | .20 |

(For S.A.T.B. unless otherwise noted)



### SELECTED ANTHEMS for ASCENSION

|                                |                 |     |
|--------------------------------|-----------------|-----|
| Blessed are the Poor in Spirit | Ronald Arnatt   | .25 |
| Hail the Day                   | Garth Edmundson | .20 |
| Let Not Your Heart be Troubled | Norman Landis   | .22 |
| See the Conquerer              | H. A. Sisler    | .20 |
| Rejoice, the Lord is King      | Eric Thiman     | .25 |
| God is Gone Up                 | Everett Titcomb | .25 |
| Sing We Triumphant Song        | Healey Willan   | .22 |

### SELECTED ANTHEMS for WHITSUNDAY

|                          |                 |     |
|--------------------------|-----------------|-----|
| Come, Holy Dove          | George Fox      | .20 |
| Come Down, O Love Divine | W. D. Francis   | .18 |
| O Come, Creator Spirit   | R. H. Fryxell   | .22 |
| Like the Beams           | Leo Sowerby     | .20 |
| Come, Holy Ghost         | Eric Thiman     | .22 |
| Peace I Leave With You   | Ruth Turner     | .18 |
| When God of Old          | Maurice Whitney | .18 |

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## LA CROSSE, WIS. CHURCH CONTRACTS FOR WICKS

### INSTALLATION IN GALLERY

First Congregational to Have 3-Manual Installation This June — David Mewaldt Is Choir Director, Merrill Davis Organist

The First Congregational Church, La Crosse, Wis. has contracted for a three-manual Wicks organ to be installed in June, 1961. Both organ and choir will be in the gallery.

First Church with a membership of 1,000 has long been noted for its fine choir now under the direction of David Mewaldt, Wisconsin State College.

The design of the instrument was drawn up by Merrill N. Davis, III, organist of the church since 1959, and Arthur B. Jennings, emeritus professor at the University of Minnesota. Oliver Stoffer, chairman of the music committee, and Robert Dornoff, Wicks representative, handled the negotiations.

Dr. Robert Baker will play the dedicatory recital Nov. 12.

The stoplist:

**GREAT**  
Principal, 8 ft., 61 pipes  
Holzbordun, 8 ft., 61 notes  
Oktav, 4 ft., 61 pipes  
Quint, 2 2/3 ft., 61 pipes  
Oktavin, 2 ft., 61 pipes  
Chimes, 21 tubes

**SWELL**  
Quintaten, 16 ft., 49 pipes  
Viole de Gambe, 8 ft., 61 pipes  
Viole Celeste, 8 ft., 46 pipes  
Blockflöte, 4 ft., 61 pipes  
Cymbale, 3 ranks, 183 pipes  
Fagot, 16 ft., 61 pipes  
Trompette, 8 ft., 61 pipes  
Clarion, 4 ft., 12 pipes  
Tremblant

**CHOIR**  
Holzbordun, 8 ft., 61 pipes  
Spitzflöte, 8 ft., 61 pipes  
Spitzflöte Celeste, 8 ft., 49 pipes  
Spitzoktav, 4 ft., 12 pipes  
Spitznazat, 2 2/3 ft., 7 pipes  
Spitzpiccolo, 2 ft., 5 pipes  
Spitzterz, 1 3/5 ft., 61 notes  
Chalumeau a Cheminee, 4 ft., 61 pipes  
Tremblant

**POSITIV**  
Nason Gedackt, 8 ft., 44 pipes  
Gemshornprinzipal, 4 ft., 44 pipes  
Kleine Mixtur, 3 ranks, 132 pipes  
Zimbelstern, 4 bells

**PEDAL**  
Resultant, 32 ft., 32 notes  
Kontra Bass, 16 ft., 32 pipes  
Bordun, 16 ft., 12 pipes  
Oktavbass, 8 ft., 12 pipes  
Bordun, 8 ft., 32 notes  
Viola, 8 ft., 32 notes  
Quint, 5 1/3 ft., 32 notes  
Choral Bass, 4 ft., 12 pipes  
Quintaten, 4 ft., 32 notes  
Grande Cornet, 8 ranks  
Bombarde, 16 ft., 12 pipes  
Fagot, 16 ft., 32 notes  
Trompette, 8 ft., 32 notes  
Chalumeau, 4 ft., 32 notes  
Chimes



ARTHUR RHEA

Arthur Rhea, for 10 years organist-choir master at the Bruton Parish Church, Williamsburg, Va., has resigned as of July to assume a similar post at the Church of the Redeemer, Baltimore, beginning Sept. 1. As organist-choir master at Bruton he played nearly 1,000 bi-weekly recitals to visitor audiences of nearly 500,000 annually.

The Church of the Redeemer is one of the larger Episcopal parishes in the United States. Its building, completed two years ago, was designed by Belluschi and is one of the finest examples of contemporary architecture in America. The three-manual Austin was described in The Diapason for October, 1957, at the time the contract was let.

### NAMM MUSIC TRADE SHOW TO SALUTE 50 YEARS AGO

The 1961 music industry trade show at Chicago's Palmer House July 16-20 will be the 60th anniversary of the National Association of Music Merchants (NAMM) as well as the 50th anniversary of the festive music show opened by President William Howard Taft at Chicago's Coliseum in 1911.

Eighty exhibitors displayed their products 50 years ago; seven are still with the show.

The 1961 show will have some 250 exhibitors.

A crowd of 6,000 attended the 1911 show's opening night.

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## Four in the Chicago Area

Among the crop of Chicago musical events in the weeks just behind us were four major dates as highly contrasted as seem to us ordinarily possible. There were two organ recitals and two choral events.

Virgil Fox opened a church music workshop March 10 with a recital in Torrey-Grey auditorium, Moody Bible Institute. The event was not well publicized and the room was only partially filled. The lack of reverberation and the instrument's shallow action conspired to trap Mr. Fox into much less than his usual precision, with blurred lines appearing frequently in his most familiar numbers. (The program was nearly identical with one at the head of one of the January recital pages.) On the whole he did fewer and shorter curtain speeches except for a ten-minute one preceding the Franck E major chorale. We did not remain for the routine hymn-sing which followed three encores.

By contrast Francis Jackson's recital April 9 for the North Shore AGO Chapter at Evanston's First Methodist Church was not designed for excitement. British style and registration differ from what we are used to, but in the hands of such a practitioner as Dr. Jackson have something very satisfying to offer us. It was interesting to hear the Toccata-Prelude on Pange Lingua by this organist's predecessor at Yorkminster (Edward Bairstow) and Dr. Jackson's own striking Toccata, Chorale and Fugue. His approach to the Bach Passacaglia was clear and balanced and not wholly British. In the Franck E major Chorale he not unexpectedly stayed much closer to Franck's clearly indicated intentions than Mr. Fox. The Durufle Scherzo was graceful and charming and the Sowerby Toccata much to our liking.

The two big choral events were the Rockefeller Chapel performance Easter Sunday of the Bach St. Matthew Passion and an Apollo Club presentation the following Friday of Elijah. Members of the Chicago Symphony orchestra collaborated brilliantly with Rich-



COCHEREAU IN TENNESSEE

Pierre Cochereau conducted a successful workshop Feb. 14 for organists from the East Tennessee area and Kentucky. The session, held in the music hall of Maryville, Tenn. College, attracted 57 organists. Mr. Cochereau's demonstrations on the three-manual, 34-rank Holtkamp centered on Couperin, Franck and Dupre. He played a recital in the evening on the 49-rank Holtkamp in the college chapel.

ard Vikstrom's smaller choir on Easter and rather pedestrianly with Henry Veld's big oratorio group at Orchestra Hall. In both instances the choirs themselves were the real stars, and both in their own categories were first-rate, the chapel choir being one of the top professional groups of its kind and the big Apollo Club being a vastly improved and often exciting volunteer group. At Rockefeller the soloists were considerably above their average performance; in Elijah they were not up to what these traditional oratorio evenings have given us in the past and except for Louis Sudler's commanding presence and understanding (but diminished vocal powers) wholly failed to keep the concert alive. — FC

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For information, write David N. Johnson, Workshop Coordinator, St. Olaf College, Northfield, Minn.

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E DIAPASON MAY, 1961

## Fort Wayne Contest Provides Exciting Day

From time to time we hear of resourceful, imaginative ideas put into practice which make us want full details.

Last year we were a little skeptical at the advance word of an ambitious organ playing competition sponsored by the First Presbyterian Church of Fort Wayne, Ind. and organized by the church's music staff headed by Lloyd Pinkerton, minister of music, and Jack Ruhl, organist.

We knew the beautiful church's physical equipment and its wide and varied activities both among its members and in its community, for we were present at Mr. Ruhl's dedicatory recital on the fine Aeolian-Skinner organ in 1957. And

we know that in the intervening years and among other musical programs, the church has sponsored an extensive series of organ recitals on which most of the leading players of our time have appeared.

But a national playing competition? That was something else again! We watched with interest but with reservations as preliminary announcements reached us along with orders for advertising. So we were nonplussed to hear that at the final competition last year 17 players from many parts of the country had paid their travelling expenses to compete—not so much for the \$100 prize as for the challenge and the honor involved.

This year we resolved to go and see for ourselves March 25 just "what goes."

First, a comment on this year's procedures and organization: The competition was publicized in advertisements in the October and January issues of this publication. From this publicity plus word-of-mouth and informal correspondence a quantity, first of inquiries



### NAME ON DOTTED LINE

Robert Wolfersteig, who placed first, signs for his artist series recital April 18, part of the award. Robert Shambaugh, chairman of the music series committee, and Jack Ruhl, organist of the church, see that he does it right.

and then of applications was received. The semi-final judging was made on the basis of nearly a score of tape recordings from which a group of eight finalists was invited to Fort Wayne to compete. Judges had no knowledge of the identity, age or geographic origin of a single contestant. Careful maneuvering prevented this before or during the contest and it was only after the decisions had been announced to the contestants that the judges were permitted to see them at all.

Mostly we wish to comment on the contestants themselves. Any of the eight were worthy of national recognition and the final scores were so close as to involve thirds of a point. It was not until the group picture and the complete list of contestants were received about a week later that any of the judges was able to match each contestant with the music he played.

Regarding repertory: Each contestant played three pieces (the three he had recorded on his entrance tape) and listed the complete program he was prepared

to play if he placed first in the competition. Though most of the repertory was familiar, it represented the best in classic, romantic and modern literature. Bach was the required classic choice; the other categories permitted individual selection.

Our reaction: this was the finest group of eight young players we have heard. They were very different one from another, yet all were sound, musical and remarkably agile. A long afternoon which could have been deadly dull and pedestrian turned out to be one of constant surprises, edge-of-the-seat interest and mounting excitement.

We hope to be present for next year's competition. This year's winner, Robert Wolfersteig, will receive \$200 for which he also played a recital April 18 in the church's artist series. A former faculty member and college organist of Jamestown College in North Dakota, he is doing graduate study at the University of Indiana. He will spend next year in Berlin as a Fulbright scholar under the tutelage of Michael Schneider.



### FINALISTS IN FORT WAYNE COMPETITION

The eight contestants in the final competition were, left to right: Richard Grant, Niles, Mich.; Larry Palmer, Rochester, N.Y.; Charles Durr, Arcadia, Fla.; Margaret Cooley, Chambersburg, Pa.; Donald Williams, Nashville Tenn.; Bene Hammel, Chattanooga, Tenn.; Walter Pelz, St. Joseph, Mich., and Robert Wolfersteig, Bloomington, Ind.



### CONTEST JUDGES

Dr. Robert Lodine, American Conservatory, Chicago, and John Boe, Seabury Western Seminary, Evanston, Ill., acted as judges for the competition. Frank Cooke, editor of The Diapason, was emergency judge when the third member of the panel was unable to serve.

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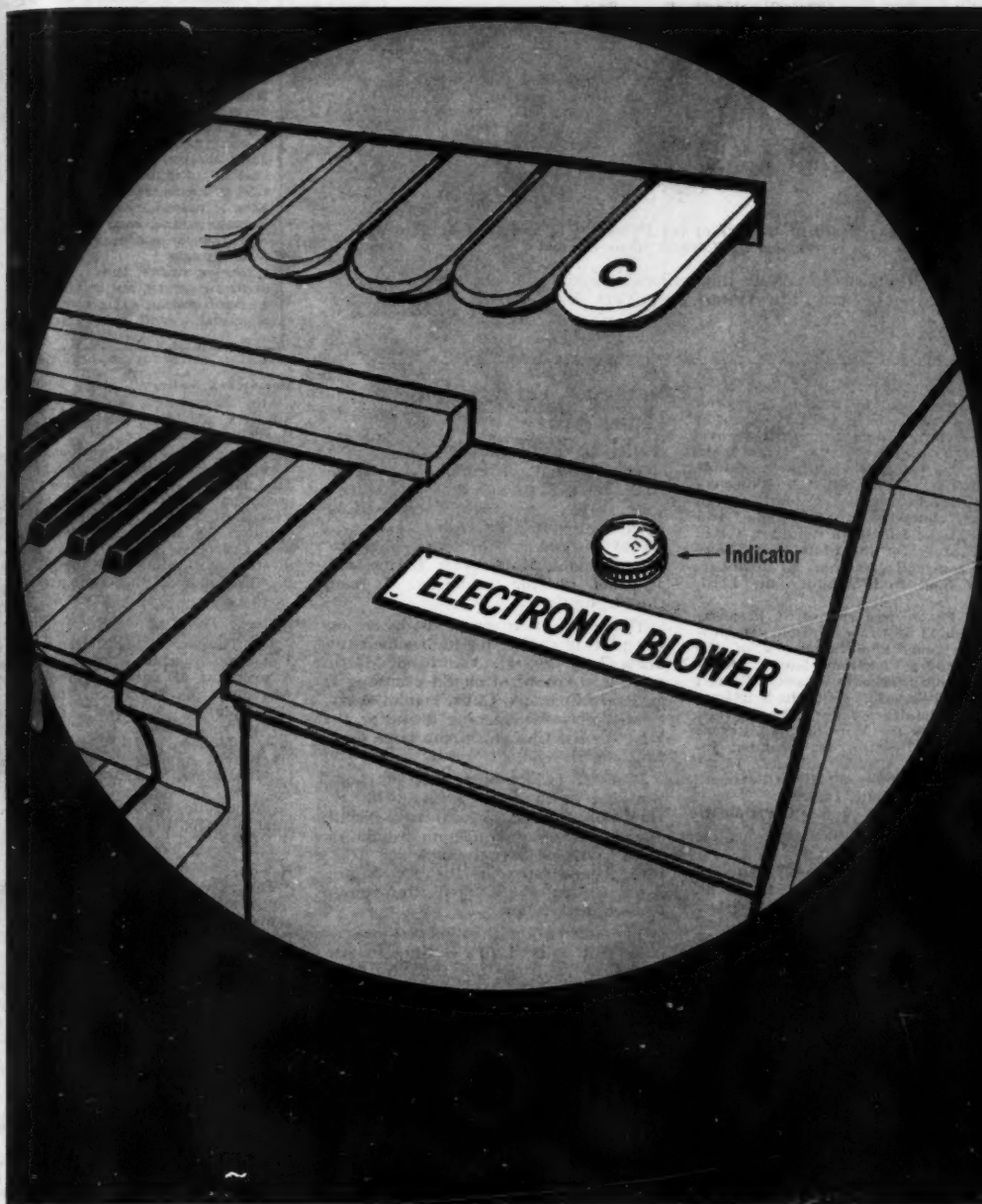
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## Regional Program at Boston Looks Like a National

At the June 18-20 regional convention, the Boston Chapter plans to share European imports, restored historic organs, modern trackers and new installations with delegates.

Some papers on psalmody from the earliest times to the present are being prepared together with illustrations in performance.

With the Boston Arts Festival and the Pops in full swing that week, spouses will find plenty to do, even if they have already followed the "Pilgrim Trail."

As for musical events the Boston Chapter's plans sound more like a national than a regional convention. Choral events include Randall Thompson conducting his own The Peaceable Kingdom at Trinity Church and a performance of the Beethoven Missa Solemnis at the Boston Arts Festival.

Arthur Fiedler will conduct the Boston Pops Orchestra in a special Organists' Night.

Tours of interesting organs will include such much-discussed instruments as the two Holtkamps at MIT, the Fleitrop at the Busch-Reisinger museum and the huge Aeolian-Skinner at the Mother Church.

This is just a glance at the full and exciting program which John Ferris' committee has organized for an outstanding three days in mid-June. A convention program booklet is available.

ALLAN SLY

### Portland

The Portland, Maine Chapter met March 22 at the First Congregational Church, South Portland. Plans for the regional convention were discussed. After the business meeting Dr. Malcolm Cass played the following program on the new Austin organ: Jesus, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach; Trumpet Voluntary, Purcell; Harmonies du Soir, Karg-Elert; Chorale in A minor, Franck; A Lovely Rose Is Blooming, Brahms; Flute Solo, Arne; Toccata, Boellmann. The senior choir sang numbers by Balakireff, Noble and Shaw. Refreshments were served.

The chapter met Feb. 27 at the First Parish Unitarian Church. After the business meeting a workshop for small church choirs was conducted by Phyllis Cobb, AAGO. Suggestions were discussed and members were invited to examine a group of anthems suitable for small choirs.

VIRGINIA A. DE BREE

### Hartford

The Hartford, Conn. Chapter met March 13 at the First Baptist Church, West Hartford. Mrs. Courtice Berry, host organist, demonstrated the new Schantz organ. Members each played a favorite piece.

JOHN BULLOUGH

### Rhode Island

The Rhode Island Chapter sponsored William Dinneen in a recital March 21 at Sayles Hall, Brown University, Providence. Mr. Dinneen played: Toccata in E minor and C minor, Pachelbel; Prelude and Fugue in F, Fugue in C and Ciaccona in E minor, Buxtehude; Voluntary 6 in C minor, Handel; To God Alone, two settings, Bach; Sonata in G minor, C.P.E. Bach; Fantasy for the Flute Stops, Sowerby; Passacaglia, Sonata 8, Rheinberger; My Soul Doth Magnify the Lord, Dupré.

George Faxon was sponsored in a recital March 14 at Grace Church. His program: Ye Sons and Daughters of the King, Farnam; Elevation, Snow; Pantomime, Jepson; Toccata, Nauey Faxon; Fantasia 9, Telemann; Suite du Deuxieme Ton, Clerambault; Sonata 4, Bach; How Brightly Shines the Morning Star, Reger; O Sadness, O Heartbreak, Brahms; Introduction and Allegro, Ad nos, Liszt; Pastorale, Roger-Ducasse; Divertissement, Vierne; Adeste Fidelis, Dupré.

LOUIS MOORE

### New Hampshire

The New Hampshire Chapter sponsored eight young organists March 12 at St. Paul's Methodist Church, Manchester. The students of Dean Trevor Rea, Herbert Hooper and Irving D. Bartley, FAGO, played the following program: Andrea Hughes — Prelude and Fugue in B flat, Bach; Kathleen Merrill — Intermezzo, Steane; Thanks Be to Thee, Handel; Charlene Byers — Prelude and Fugue in F, Bach; Roxana Tourigny — Hark, a Voice Saith, All Are Mortal, Bach; Toccata in D minor, Nevin; Carolyn Leland — Prelude and Fugue in A minor, Bach; Martha Boyden — Suite Gothique, Boellmann; David Bennett — Concerto in D minor, Vivaldi-Bach. Following the program Mrs. Milton Johnson served refreshments.

DOROTHY J. FRENCH

### Springfield

The Springfield, Mass. Chapter held its Springfield division of the junior choir festival March 12 at the First Baptist church with LeRoy Hanson as director.

The Northern division of the festival was held March 5 at the Congregational Church, Northampton with Harriet Rozwene as director.

The chapter sponsored a choral workshop Feb. 8 at the First Congregational Church, West Springfield with Alfred Nash Patterson as guest speaker. Following the meeting a social hour was held. Franklin Taplin was host organist.

LEROY HANSON

### White River Junction

The White River Junction Chapter sponsored a junior choir festival March 5 at the Hartford Memorial school. Mildred Whitcomb directed the choir of 280 children in works by Schubert, Bach, Gluck, Mendelssohn, Castoldi and a Lithuanian folk song. Organists participating were Francis Adams and Martha Denson.

HARRIETTE S. RICHARDSON

### Hudson-Catskill

The Hudson-Catskill Chapter met April 10 at St. Paul's Lutheran Church, West Camp, N.Y. A program on organ construction was conducted by Robert Roland, organ builder, Ossining. A social time followed.

CLAYTON J. WALTERMIRE

## Syracuse Convention Plans Are Told in Full

The regional convention in Syracuse, N. Y. June 26, 27 and 28 will feature a wide variety of events. There will be three nationally known recitalists, a choral workshop, choral evensong, Roman Catholic Mass, hymn festival and a panel on the problems of small church music.

The convention opens with an organ playing contest for high school students June 26. H. Winthrop Martin will be in charge of choral evensong at St. Paul's Episcopal Church. John Weaver will play the opening recital at the First Baptist Church on the large Casavant organ.

June 27 events open with a choral workshop with John L. Baldwin, Jr., Hamilton College. A visit to a Schulerich Arlington carillon installation in the Syracuse Savings Bank and a lecture demonstration of the new 64-stop Allen Classic at the First Presbyterian Church will follow.

The convention then moves to Syracuse University for a recital by Dr. Heinrich Fleischer on the Holtkamp organ in Crouse Auditorium. Following dinner at Drumlins Country Club, there will be a hymn festival in Hendricks chapel of the university directed by Mr. Baldwin and Arthur Poister. Will O. Headlee will be organist and brass choir will be used.

June 28 opens with a mass at the Church of the Assumption with the choir and organ under the direction of J. Paul McMahon. In the afternoon there will be a panel discussion on Music in the Small Church. Panelists are Regina H. Fryxell, M. Alfred Bichsel, Earl F. Berg, the Rev. Wesley Konrad with the Rev. Richard C. Pankow as moderator.

Philip Gehring, Valparaiso University, will play a recital on a two-manual Schlicker in the Delaware Street Baptist Church with his violinist wife, Betty, assisting.

The convention will close with a banquet at the Hotel Syracuse. Entertainment will be in the hands of Bea Solomon.

Convention headquarters will be the Hotel Syracuse, with registration and exhibits on the ballroom floor. Each evening will include a social hour offering important time for talk, refreshment and meeting friends.

Correspondence should be addressed to the convention chairman, H. Winthrop Martin, 310 Montgomery Street, Syracuse, N. Y.

### Boston

The Boston Chapter has been attending performances in members' churches to hear cantatas, passions and concerts of chamber music. Many new installations have been featured in recitals.

ALLAN SLY

### Merrimack Valley

The Merrimack Valley Chapter met April 4 at St. Joseph's R.C. Church, Haverhill, Mass. The Rev. Albert Chabot, SM celebrated a special mass for members and explained the mass in detail. The part played by the choir and congregation was discussed. Gerald Kitteredge, host organist, directed the choir in numbers by Cirella, Praetorius, Mozart and Gregorian chant. After a business meeting and social hour members played the three-manual Casavant organ.

ELEANOR F. HOOPER

### Bangor

The Bangor, Maine Chapter met April 3 at the Columbia Street Baptist Church. A program of choral and organ music was given by the host adult choir and Dean Clayton A. Rogers, host organist. Anthems sung were by Praetorius, Gounod, Dickinson and Zingarelli. Dean Rogers played numbers by Fischer, Marcello, Dunstable, Pachelbel, Fletcher, Peters and Goemanne. A short business meeting followed and plans for the annual meeting were announced.

BEULAH L. STEVENSON

### Newport

The Newport, R.I. Chapter met March 14 at St. Mary's R.C. Church. Host organist Carl Bloom, AAGO, played the following recital on the new Casavant organ: Prelude and Fugue in D major and Fugue a la Gigue, Bach; O Sacred Head, Salve Rainha and Dies Irae, Bloom. A business meeting was conducted by Dean Richard Bennett followed by a period of organ inspection and informal playing by members.

ALICE L. PECKHAM

### Bridgeport

The Bridgeport, Conn. Chapter met March 7 at the Saugatuck Congregational Church, Westport. Louise Mattlage and her Fairfield choral dance group gave a program. Music included Concerto in A minor, Bach, Prelude, Franck and several Lenten songs sung by Helena Owen. Alice Evans accompanied on the new Austin organ.

ALICE EVANS

### Central Pennsylvania

The Central Pennsylvania Chapter held its March 20 meeting at the Broad Ave. Methodist Church, Altoona. Dean Madeline Shaffer conducted the business meeting which was followed by a program of Lenten organ and vocal music by Kay Border, Mary Reifsteck, Dorothy Hart and Jack Rodland. The nominating committee was announced as Ruth Dillard, Robert Frank and Mary Wertz.

MARY E. WERTZ

### Philadelphia

The Philadelphia Chapter met March 11 for a dinner-meeting at the First Baptist Church. A forum on Guild examinations was held. Dr. Harry Wilkinson, FAGO reviewed the value and importance of the examinations. The Service Playing test was explained by James E. Bryan, FAGO and demonstrated by Nelson E. Buechner, who recently received the certificate. The organ work for the AAGO and FAGO exams was discussed by John Henzel, FAGO assisted by Anthony Falatico playing the AAGO pieces, and Mary Fenwick playing the FAGO numbers. Wesley Day, FAGO explained the paper work for both examinations. A choir of chapter members assisted Newell Robinson, FAGO in his demonstration of work required for the Choirmaster examination.

JANET DUTTON

# EDGAR HILLIAR

Organist: St. Mark's Episcopal Church Mount Kisco, New York

Faculty: Manhattanville College of the Sacred Heart, Purchase, New York  
Pius X School of Liturgical Music



# News of the American Guild of Organists—Continued

## POWERS HOLDS SEMINAR

The Suffolk Chapter sponsored George Powers, FAGO, DSM, in a church music seminar March 4 at the Methodist Church, Patchogue, N. Y.

Dr. Powers led the group in a cappella singing and discussed examination requirements, and phrasing and proper playing of hymns.

After supper Dr. Powers, in his capacity as national treasurer of the Guild, was asked to explain the reason for the increase in dues and examinations fees.

ERNEST A. ANDREWS

## Central New York

The Central New York Chapter met April 4 at Hamilton College, Clinton. A program of Lutheran hymns was conducted by the Rev. Richard C. Pankow and Will O. Headlee, Syracuse University. Based on the church year, hymns of the new Lutheran Hymnal were introduced by the Rev. Pankow and then sung by the group. Mr. Headlee played chorale preludes based on several of the hymns. Suggestions for hymn festivals were given using the organ, choir and congregation. Following the program the group inspected the new Steinmeyer one-manual organ. Dean Cornelia M. Griffin conducted the business meeting which included the election of officers for 1961-62. Final arrangements were made for the junior choir festival held at the Westminster Presbyterian Church, Utica, April 30.

JEANETTE E. SNYDER

## St. Lawrence River

The St. Lawrence River Chapter met March 20 at the Trinity Episcopal Church, Watertown, N.Y. Kathryn G. Pillmore and Gladys Mantell spoke about wedding marches and nuptial music in general. Organists who played wedding music or accompanied were Joan Lamica, Eleanor H. Shaughnessy, Reuel E. M. Gifford, Lewis B. Washburn and Dean Darwin Stata. Vocal music was sung by Eleanor M. Gossman, Barbara E. Amos and the Trinity boys' and men's choir. Composers represented were Dubois, Marcello, Purcell, Goss, Handel, Guilmant, Pointer and Bach. Mrs. Stata, Mrs. John V. V. Elsworth and Mrs. Eldon R. Westman served refreshments.

JOAN LAMICA

## Auburn

The Auburn, N.Y. Chapter met March 13 at the First Presbyterian Church. After a business meeting members sang selected anthems under the direction of Robert Kendall.

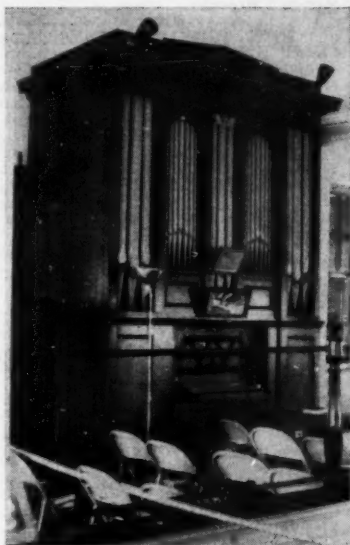
Members met Feb. 20 at the Second Presbyterian Church to hear tape recordings of the dedicational recital by Sir William McKie on the new Hill, Norman and Beard organ of St. John's Episcopal Church, Ogdensburg. Also heard was the evensong service sung by the St. George's Cathedral, Kingston, Ont. choir, directed by George Maybee.

ARLENE MORSE

## Staten Island

The Staten Island, N.Y. Chapter sponsored its second in a series of four organ recitals dedicated to the Staten Island Tercentenary celebration Feb. 14 at the Trinity Lutheran Church, Stapleton. David Gehrenbeck, Caldwell, N.J. was guest artist. His program appears in the recital section. Host organist was Leonard Ogden.

AGNES M. MORGAN

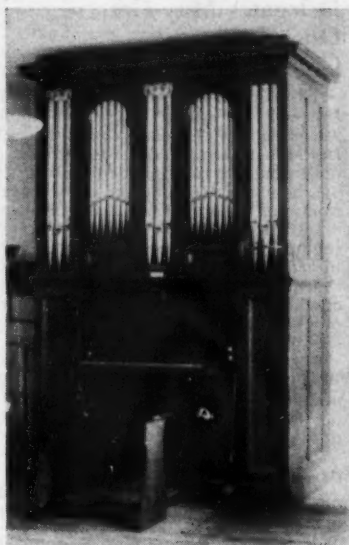


HISTORIC ORGANS TO BE FEATURED AT D.C. CONVENTION

The Golden Jubilee regional convention in Washington, D. C. May 21-24 will afford registrants an interesting musical itinerary. Of special note will be hostesses clad in colonial costumes for the Monday afternoon and evening spent in nearby historic Alexandria, Va.

There will be stops at Christ Church and the Old Presbyterian Meeting House. At the latter are two outstanding examples of mid-nineteenth-century organ building. The gallery organ, on the left above, made in the Baltimore branch of Henry Erben about 1850, replaces an earlier 1817 organ of English import destroyed by fire in 1835.

On the right is a smaller organ in the Flounder House that bears the nameplate "Henry Erben - Baltimore - 1851." Probably first used at Christ Church until 1886, it then served in the Presbyterian Church, Leesburg, Va. until 1945. It was dedicated at the Meeting House as a memorial in 1956.



## Eastern New York

The Eastern New York Chapter met March 14 at the Union Presbyterian Church, Schenectady. Leonard Carlson, organ architect and consultant, Delmar, gave a talk on organ construction and maintenance. He discussed characteristics of various makes of organs, emergencies which organists may encounter and how to cope with them, and the possibilities of rebuilding organs. Following the program Dean Helen Henshaw presided at the business meeting. Refreshments were served. Mrs. John Lehoczy, Jr. was chairman of arrangements.

HELEGA SARTVEIT

## Danville

The Danville, Va. Chapter met April 3 at the home of Virginia Greene. The junior choir festival that was to be held April 23 was discussed. Members brought anthems which were sung by the group. The program was in charge of Ruth Herman.

VIRGINIA W. CARTER

## Chesapeake

The Chesapeake Chapter met March 13 at the Grace and St. Peter's Episcopal Church, Baltimore, Md. After a short business meeting members heard an illustrated lecture Progress Report on Organ Reform by Arthur Howes, FAGO, Peabody Conservatory of Music.

MARGUERITE BLACKBURN

## Rockland County

The Rockland County Chapter met Feb. 13 at the Trinity Episcopal Church, Garrisonville, N.Y. with host organist Inez Roberts in charge of the program. The Rev. Scott Root gave a talk on ethics for organists, choirmasters and ministers. After a question and answer period, refreshments were served.

Instead of the March meeting a trip was arranged to Riverside Church, New York City, to hear a recital by Virgil Fox.

HARLOW L. HAWTHORNE

## Patapsco

The Patapsco Chapter met at the home of Margaret Rusk Franklin, Baltimore, Md. March 4 with Norman Ross, Mrs. Franklin and Mae Brown hosting. Dean Cella McLeod presided over the business meeting. Final arrangements were made for the hymn sing that was to take place at the Trinity AME Church April 9. Ada Killian Jenkins made a few remarks. Refreshments followed.

The chapter met Feb. 11 at the home of Herbert M. Frisby. The executive committee completed arrangements to sponsor the Peabody choir in a concert May 7 at the Carl Murphy auditorium, Morgan State College. Following the meeting Mr. Frisby played recordings, including some Eskimo records he picked up on a recent visit to Alaska.

FRANCES CHAMBERS WATKINS

## ALLEGHENY'S 7TH BIRTHDAY

The Allegheny Chapter met March 21 at the First Congregational Church, Salamanca, N. Y. to celebrate its seventh anniversary. Past-dean Edward B. Vreeland, Jr. played the following public recital: Ballade in D, Clokey; Fugue a la Gigue, Buxtehude; Cantabile, Symphony 2, Vierne; Parts 1 and 3, Symphonica Mystica, Van Hulse; Roulade, Bingham.

Following the program Dean Chester E. Klee conducted the business session and refreshments were served. Mr. Vreeland and Philip F. Smith were the committee for the meeting.

PHILIP F. SMITH

## Roanoke

The Roanoke, Va. Chapter was guest of the St. Andrew's Catholic Church March 10 for the observance of a service on the Stations of the Cross. The service was followed by a short concert by the choir and organist.

The chapter sponsored an organ, piano and voice recital Feb. 26 at the First Presbyterian Church by Mr. and Mrs. Paul McKnight.

L. HADLEY HUNT

## Lynchburg

The Lynchburg, Va. Chapter sponsored Helen Howell Williams and Franz Engle in a recital March 21 at the First Presbyterian Church. Mrs. Williams played: O God, Thou Faithful God and When We Are in Deepest Need, Bach; The Valley of Behorleguy in Morning, Bonnal; Tocata, Jongen. Mr. Engle played: Prelude and Fugue in G major, Bach; Woman, Behold Thy Son, Huston; Rondo, Easter Festival, Hallstrom. A short business meeting concluded the evening.

MRS. H. CALER CUSHING

## Louisville

The Louisville, Ky. Chapter met Feb. 28 at the Highland Presbyterian Church. Dean Robert Crone presided over the meeting. Robert French gave a report on the choral festival to be held May 14. Dean Crone announced the program for the March 20 meeting. Robert Whitney, conductor of the Louisville Philharmonic orchestra, gave an informal talk on the problems of a conductor, how he schedules rehearsal time and the time spent in going over scores before rehearsals.

ANN STRICKLAND

## Spartanburg

The Spartanburg, S. C. Chapter met March 24 at the West Main Baptist Church. A business meeting was held followed by a "brain-storm" session at which time ideas for programs and projects for the coming year were discussed. Final plans for the ministers' dinner meeting and a public study in hymns were made. The following officers were elected for the new season: William Bradley, dean; Mrs. Diehl Cantrell, sub-dean; Mrs. Fred Wolfe, secretary-treasurer.

The Spartanburg, S.C. Chapter held its annual minister's dinner April 7 at the Episcopal Church of the Advent. Following dinner Dr. Arthur Brown spoke to the group of the minister, minister of music and congregation with reference to the worship services and church music and how the minister and minister of music need to work together.

CAROL BIZZELLI

June 18 — 19 — 20  
SOUTHERN NEW ENGLAND AGO REGIONAL CONVENTION  
Host Chapter: Boston

SPECIAL EVENTS: Missa Solemnis and Play of Daniel  
at Boston Arts Festival  
Boston Pops—Organists' Night

- Workshop—Demonstrations
- Tours—old and new organs
- Recitals, E. Power Biggs tape lecture
- Exhibits and Displays

Full registration including Dinner, \$15

Rosamond Drooker Brenner, AAGO,  
837 Belmont St., Belmont 78, Mass.

June 21 — 22 — 23  
NATIONAL CONVENTION, ORGAN HISTORICAL SOCIETY  
at Boston, Mass.

SPECIAL EVENTS: Recital by Donald Paterson  
on 1854 E & G G Hook 3-Manual Tracker  
After-Hours Theatre-Organ Party

- Tours of historic organs in Boston and Eastern Massachusetts including 1864 4-manual E & G G Hook
- Demonstration of voicing and restoration techniques
- Recitals, Exhibits and Displays

Registration \$10

Nelson Barden,  
81 Wallace Road, Quincy 69, Mass.

# News of the American Guild of Organists—Continued

## Columbia

The Columbia, S.C. Chapter met Feb. 14 at the Holy Trinity Greek Orthodox Church. Father Homer Goumenis gave a talk and demonstration of the music of the Greek Orthodox Church.

The chapter met Jan. 15 at the First Baptist Church where James Ferguson, host organist, spoke about hand bell choirs.

LENORA WILLIAMS

## Greensboro GSG

The Greensboro, N.C. College Student Group was recently formed with 25 charter members. Harold G. Andrews, Jr. is faculty supervisor. Officers elected are: Robert Reeves, president; Elizabeth Hepler, vice-president; Dorothy Van Canon, secretary; Robert Atkins, treasurer; Carolyn Vaughn, program chairman; and Gloria Garber, publicity chairman. The group has met jointly with the Greensboro Chapter for several events.

## Asheville

The Asheville, N.C. Chapter sponsored a service and all-Bach program Feb. 26 at the All Souls Parish, Biltmore, for the benefit of its recital fund. Dean Clair F. Hardenstine was organist and played: Deck Thyself, My Soul, with Gladness, Fantasie and Fugue in A minor, Sheep May Safely Graze, Sleepers Wake, a Voice Is Calling, My Soul Doth Magnify the Lord, Air, Overture in D major and Our Father Who Art in Heaven. Sub-dean May Jo Ford was violinist for Sonata in E major for violin and cembalo. The choir sang the service and Jesus Joy of Man's Desiring as the offertory.

CLAIR F. HARDENSTINE

## Atlanta

The Atlanta, Ga. Chapter attended a program of organ and choral music March 13 at Shorter College, Rome. Tyler McGlamry played Concerto in A minor, Vivaldi and Intermezzo and Allegro, Symphony 6, Widor. Sharon Dahlstrom played Fren' dich sehr, O meine Seele, Böhm. David Beaty was organist for the college choir directed by John Ramsaur in the Missa Brevis in Tempore Belli, Kodaly, and played O Man, Bewail Thy Grievous Fall, Pepping. Franziska Bous directed music students of the rhythm and movement class in Oh, Come and Mourn, Quiltz, pasteurs and Je sais, O Vierge Marie, Bingham.

## New Orleans

The New Orleans, La. Chapter met Feb. 26 at the Canal Street Presbyterian Church. Under the direction of William Chate the evening was spent singing choral works by Willan, Kodaly and Brahms.

FERN TRAUGOTTE

## Delegates May Get One Hour Credit at Workshop

Through an arrangement with Drake University it will be possible for those attending the regional convention in Des Moines, Iowa, June 14-16, to receive undergraduate or graduate credit of one hour for attending the daily choral workshop conducted by Elaine Brown. Dr. Brown will direct a chorus accompanied by instruments in a performance of two short major works to conclude the convention June 16. One of the rehearsals for the preparation of this performance will be open to the public.

Regional Chairman Howard Kelsey, Washington University, St. Louis, will preside at a luncheon-business meeting which will be open to all convention participants.

## Durham

The Durham, N.C. Chapter sponsored a student recital March 12 at St. Philip's Church. Pupils of Cella Davidson, Mildred Hendrix, John Laverty and David Pizarro played the following program: Robert Brown — In dir ist freude, Bach; Passacaglia in D minor, Buxtehude; Joan Latty — Verset sopra Tonus Peregrinus, Buxtehude; Abide with Us, O Lord Jesus Christ and O Lord, My God, Dupre; Frances Little — Toccata, Muffat; David Stewart — Conditor alme siderum Jesu, Redemptor Omnium, Dupre; Yvonne McFarland — Fantasie in G major, Bach; Martha Mainor — Soeur Monique, Couperin; Carol Lloyd — O Filii et Filiae, Farnum.

## Mississippi Gulf Coast

The Mississippi Gulf Coast Chapter sponsored Elaine Tomlinson in a recital March 6 at the First Baptist Church, Biloxi. Following the recital a reception was held in the Buena Vista Hotel. Mrs. Tomlinson's program is in the recital pages.

The chapter sponsored its annual choral festival service Feb. 6 at the First Methodist Church, Gulfport. Choral music heard was by Bach, Purcell, Crotch, Noble, Titcomb, Wesley, Purvis and Gaul. Conductors of the choirs were host John Z. Nelson and David Ory. Organ numbers played were: I Call to Thee, Lord Jesus Christ, Bach; Chorale in A minor, Franck; Adagio, Sonata 1, Mendelssohn; Toccata, Peeters.

CLARENE TAYLOR

## Meridian Branch

The Meridian, Miss. Branch Chapter met March 11 at St. Paul's Episcopal Church with Regent Robert Powell presiding. Linda Walker, pupil of Mr. Powell, played: Ricercare, Palestrina; Prelude, Fugue and Chaconne, Buxtehude; Meln junges Leben hat ein End, Sweelinck; Prelude and Fugue in C minor, Adagio, Trio Sonata 1, I Call to Thee, Lord Jesus Christ, In dulci jubilo, Schmucke dich, o liebe Seele, Herlich thut mich verlangen and O Welt, ich muss dich lassen, Bach; Allegretto, Sonata 4, Mendelssohn; Two Preludes, Bloch.

VALERIE BOSARGE

## Mobile

The Mobile, Ala. Chapter met Feb. 17 at the Government Street Methodist Church. Deau Patricia Fitzsimmons introduced Jerrald McCollum who gave a seminar on the three Franck Chorale Preludes. He interspersed his seminar by playing excerpts from the chorales for illustrations. A recording of the A minor Chorale, played by Dupre, was heard. A business meeting followed.

NELLIE HAYDEN

## Florida State GSG

The Florida State University Student Group sponsored John Russell in a recital Feb. 23 as part of its program of former student recitals. Mr. Russell played: Prelude, Fugue and Chaconne, Pachelbel; Prelude, Fugue and Variation, Franck; Elegie, Peeters; Te Deum, Langlais; Fugue in E flat, Bach.

HELEN SARGENT

## Upper Pinellas

The Upper Pinellas Chapter was co-sponsor for a spring concert of the Clearwater Choral Society March 10 at the Clearwater Memorial Civic Center. Paul Butler directed the choir in the works of Brahms, Gibbons, Bach, Rodgers and Hart and traditional music. Carol Richard sang several solos.

The chapter met Feb. 27 at the home of Dr. Edward Young, Clearwater. Dean Earl Norse conducted a business meeting at which plans were made for a choral workshop that was to be held in April with Dr. Wayne Hugoboom, University of South Florida, in charge. It was decided to finance the Catharine Crozier recital by soliciting patrons and contributors. Dr. Young talked on the appreciative aspects of harmony and modulation for service playing. Mrs. Robert McGuigan sang some solos with Mrs. Wade Eakins assisting at the piano.

Mrs. HARRY ANDERSON

## Sarasota

The Sarasota, Fla. Chapter met March 14 at the Episcopal Church of the Redeemer with Mrs. Arthur Grossman, dean, presiding. After members recited the declaration of religious principles a short business meeting was held. Hostess Christla Basler introduced Bryant Parsons who spoke on organ maintenance, using organ pipes as illustrations. After a question and answer period the group visited the organ chamber and Mr. Parsons explained the different pipes and parts inside the organ. A social hour followed.

EMILY I. SIMPSON

## Jacksonville

The Jacksonville, Fla. Chapter met March 28 at the Riverside Avenue Christian Church. Kenneth Runkel, FAGO, gave the lecture Preparing for AGO Examinations. Dean Amelia Smith presided at the meeting preceding the program. The chapter met Feb. 28 at the Riverside Baptist Church where William Hanks, Jacksonville University, conducted the program Improving Modulation and Improvisation, lecturing and playing from the console.

LORENA DENNING

## Lakeland

The Lakeland, Fla. Chapter sponsored a festival of sacred music Feb. 12 at the First Presbyterian Church, Winter Haven. Members from 14 choirs composed a chorus of 125 voices which sang numbers by Luther, Friedell and Vaughan Williams under the direction of Eric Berg. Three choirs sang anthems individually. Various organists from the chapter played the prelude, offertory, postlude, hymn accompaniments and a solo between the choral numbers. A capacity audience attended.

THOMAS BRIERLEY, Jr.

## Dayton

The Dayton, Ohio Chapter in co-operation with the Westminster Presbyterian Church, sponsored Clifford Lewis Clark in recital March 21 at the Westminster Church. A business meeting was held before the program with Dean Robert Stoffer presiding. Mr. Clark played: Suite du Deuxieme Ton, Clerambault; Toccata, Adagio and Fugue in C, O Man, Bewail Thy Grievous Sin, Now Rejoice, Beloved Christians, and Sleepers Awake, a Voice Is Sounding, Bach; How Fair and How Pleasant Art Thou, Magnificat and Ave Maris Stella, Dupre; Hommage a Frescobaldi, Langlais; Chorale in A minor, Franck. A reception and social hour followed the program.

FLORA B. REED

## LUDWIG ALTMAN

San Francisco Symphony Orchestra  
Temple Emanu-El  
California Palace of the Legion of Honor

## CHARLES BRADLEY

Franklin E. Perkins  
The Leduc Chapel, St. Louis 24, Mo.  
Lindenwood College  
Recitals

## FRANK CEDRIC SMITH

L.T.C.L. CHM.  
GRACE CHURCH IN NEW YORK

## WARREN BERRYMAN

Sac. Mus. Doc.  
Baldwin-Wallace Conservatory  
Berea, Ohio

## ERNEST E. HARDY

Insurance  
71 Jefferson Street  
WINTHROP 52, Mass.  
Viking 6-5000

## WILLARD E. RETALLICK

Boy Choir Specialist  
Providence, R. I.

## JAMES VAIL

D. M. A.  
LA JOLLA PRESBYTERIAN CHURCH  
LA JOLLA, CALIFORNIA

## ROBERTA BITGOOD

Redford Presbyterian Church  
DETROIT, MICHIGAN

## robert iodine

Mus. d. f.a.g.o.  
CHICAGO  
• fourth presbyterian church  
• temple israhel  
• american conservatory of music

## KATHRYN HILL RAWLS

MUSIC B., A.A.C.O.  
St. Luke's Methodist Church  
Washington, D. C.

## barclay wood

FIRST BAPTIST CHURCH  
Worcester  
Massachusetts

## Arnold Blackburn

University of Kentucky  
Christ Episcopal Church  
Lexington, Kentucky

## gloria meyer

St. John's Methodist Church  
Temple Israel  
MEMPHIS TENNESSEE

## A.A.G.O. M.S.M.

LUIS HAROLD SANFORD  
Organist-Choirmaster  
St. John United Lutheran Church  
Winter Park, Florida

## GORDON YOUNG

Institute of Musical Art  
Wayne State University  
First Presbyterian Church  
Detroit

## JOHN BOE

F.R.C.O., C.M.  
St. Luke's Church, Evanston  
Seabury-Western Seminary

## FRANK K. OWEN

Lessons—Recitals  
ST. PAUL'S CATHEDRAL  
Los Angeles 17, California

## ROBERT M. STOFER

Organist and Choirmaster  
Westminster Presbyterian Church  
Dayton, Ohio

## ERNEST WHITE

M. P. Moller, Inc.  
Hagerstown, Maryland



# News of the American Guild of Organists—Continued

## Cincinnati

The Cincinnati Chapter met March 7 at the recently founded Seminary of St. Pius X, Erlanger, Ky. Robert J. Schaffer, host, directed the Schola Cantorum in a program and played the dedicatory recital on the new Steiner organ listed in the recital pages. Charles McDonald was accompanist for the choral numbers. A reception for Mr. Schaffer was given in the dining room of the seminary.

MRS. CARL H. HEIMERDINGER

## Akron

The Akron, Ohio Chapter sponsored a student recital March 6 at the First Methodist Church. The following program was heard: Richard Shirey — Trio Sonata 5, Bach; O Welt, Ich muss dich lassen and Jesus, meine Zuversicht, Reger; Ave Maria, Stella 4, Dupré; Jerry Wise — Fugue, Sonata 2, Mendelssohn; Ruth Nagel — Fugue in G minor, Bach; Ronald Corbin — A Gothic Cathedral, Pratiella; Barbara Jones — Fugue in G major, Bach; O Sacred Head, Brahms; O Filii et Filiae, Farnam. A social hour was held after the recital.

ETTA EMERSON

## Canton

The Canton Chapter met April 5 at the Grace Lutheran Church, Dover, Ohio. The Rev. Eugene Harmony, host organist, discussed the new 52-rank Kuhn instrument and played: Prelude in E minor, Bach; O God Thou Faithful God, Deck Thyself with Gladness and O World I Must Leave Thee, Brahms; Offertory, Solemn Mass for Parish, Couperin. Members were provided an opportunity to examine the fine wood and metal workmanship of the organ. A business meeting and social hour followed.

J. A. STANFORTH

## Lafayette

The Lafayette, Ind. Chapter met Feb. 20 at the Immanuel United Church of Christ. Theodore Purchla played Aberystwyth, Huston; Hanover and Dominus Regit Me, Young; Now Thank We All Our God, Bach; Song of Peace and Grands Jeux, Langlais; The Trophy and The Fifers, Couperin; March en Rondeau, Carpentier; Variations on America, Ives.

## Lorain County

The Lorain County, Ohio Chapter held a field trip April 8. The afternoon began with a tour of the Holtkamp Organ Co., Cleveland and closed with a visit to St. Peter's Episcopal Church, Lakewood to view the Holtkamp installation there. The organ was shown and demonstrated by Fenner Douglass, host organist.

The chapter met March 22 at the First Congregational Church, Lorain with Mrs. Jack Siegfried, sub-dean presiding. Mrs. Winton Koepke introduced Robert Fountain who demonstrated Ideas on Choral Conducting using members as a choir. Bill Cundiff accompanied on the piano. The program closed with a social hour.

GENEVIEVE M. CLARK

## Evansville

The Evansville, Ind. Chapter met March 20 at the home of Mrs. Ray Dufford, dean, for a dessert meeting. A "notes missed" review of recent Diapason items was given by Emma Dreisch. Allene Herron read a list of study materials available from Guild headquarters. A history of the Möller organ in the Evansville Coliseum was given by Clifford Kincaid. Mrs. Dufford led the singing of Easter carols and with the use of recordings introduced Anglican chant.

CLIFFORD B. KINCAID

## Lansing

The Lansing, Mich. Chapter met March 13 at the Christ Lutheran Church for a dinner meeting. As part of the program Vocal Solos for the Church Service Dean Corliss Arnold passed out lists of appropriate solos. Soloists Ethel Armeling, contralto, Bruce Loganbill, baritone and Joseph Mazzolini, tenor each sang a group. The accompanists Mary Lou Meade, Jack Courter and Dr. Arnold gave a commentary on the accompaniments relating to registration and the necessary changes one must make playing from a piano copy. Jean Peterson was hostess.

The chapter met at the Resurrection high school Feb. 13 for a lecture on the Liturgy of the Roman rite by the Rev. Maximus Mandel, OFM. Dean Arnold presided over the business meeting and a reception was held at the close of the meeting with Ursula Klein as hostess.

JEAN PETERSON

## TOLEDO SPLASH PARTY

One of the social events at the Ohio Valley regional convention in Toledo June 19-21 will be a swimming party and lawn buffet at the home of Rolden Jones the afternoon of the opening day.

A smart gesture on the part of the planners is the opening recital by David Mulbury, winner of the national organ competition in Detroit last summer.

Other recitals will be played by Dr. Corliss Arnold, FAGO, at the Peristyle, Museum of Art; Alexander Boggs Ryan at the Trinity Episcopal Church; Walter R. Rye at the Collingwood Presbyterian Church, and Marguerite Long also at the Collingwood Presbyterian Church.

Kent McDonald will conduct a lecture demonstration on service playing at St. Paul's Lutheran Church and Robert Read will play a demonstration recital on an electronic instrument.

Madeleine Marshall will give a lecture and several concerts will be heard.

Headquarters for the convention will be the commodore Perry hotel.

## Muncie

The Muncie, Ind. Chapter met March 27 at the Hazelwood Christian Church. The panel for the topic How Good Should Church Music Be included the Rev. Robert Sulanke, host minister, William Smith, choir member and Barbara Stemen, choir director. Members participated freely. A short business meeting was held with Richard Phipps, sub-dean presiding. Members were reminded of the church music conference held April 18-19 at DePauw University, Greencastle. A coffee hour followed with Mr. and Mrs. Don Parlette as hosts.

MRS. JAMES CORY

## Monroe

The Monroe Chapter met March 12 at the home of Emerson Foster, Ida, Mich. for an afternoon of music appreciation. Recordings of Virgil Fox, Carl Weinrich, Robert Noehren, Leon Berry, George Wright, Rosa Ponselle and the Mormon Tabernacle choir were heard. Refreshments were served.

SHIRLEY WEILNAU

## Toledo

The Toledo, Ohio Chapter met March 21 at the Ashland Avenue Baptist Church. Student Group advisor Paul Lang introduced Marcia La Pointe, Sandra Wunder, Carol Fillo, Phyllis Lange, Carolyn Siefke, Ruth Witker, Ethel Heintz and Theodore Munn, who played a recital as the program. The recitalists are students of Harold Harder, Claude Lagace, Margaret Weber, Charlotte Engelke, James Musoff and Mrs. Dana Hall.

The chapter, together with the Toledo Museum of Art, sponsored William Elfrig, Valparaiso University, Ind. in a recital March 26 in the Peristyle of the museum.

## Indianapolis

The Indianapolis, Ind. Chapter met March 14 at the Gethsemane Lutheran Church. Host organist Ken List gave a lecture on the resources of the small organ and played a recital of works by Bach, Walther, Handel, Walcha and Sowerby. At the business meeting Dean Erwin Muhlenbruch announced the results of the young artists competition held March 4. Joanne Norman, pupil of Oswald Ragatz won the \$50 first prize and was the recitalist for the April program. Mary Ritz, pupil of Kenneth Roberts, was second place winner.

VIVIAN ARBAUGH

## St. Joseph Valley

The St. Joseph Valley Chapter met March 10 at the Temple Beth-El, South Bend, Ind. to attend a religious worship service conducted by Rabbi Albert M. Shulman. Rabbi Shulman discussed the service, ritual and music, and explained some of the ancient musical instruments mentioned in the Bible. Helen Bodine played several numbers from the liturgy. Members were guests at a reception held in the social hall.

LUCILLE I. BEAL

## Springfield

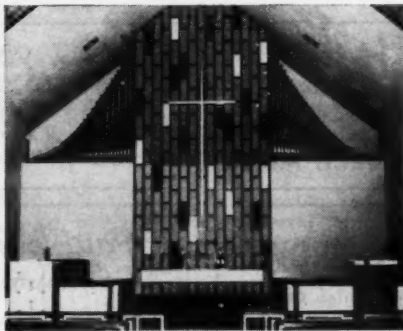
The Springfield, Ill. Chapter sponsored a vespers service March 12 at the First Methodist Church. Host organist Paul E. Koch was assisted by Donald R. Pettit, tenor, in a program which included numbers by Bach, Handel, Arne, Wolf, Williams, Bingham, Karg-Elert and two chorale preludes written by Mr. Koch.

MRS. JOHN B. NOLAN

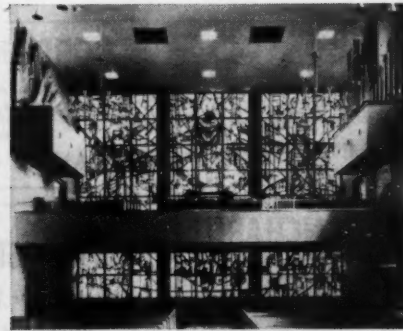
## We Proudly Present Examples of our Two Manual Installations



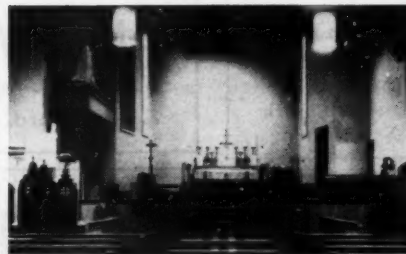
CONVENT OF OUR LADY OF ANGELS  
Glen Riddle, Pa.  
11 STOPS



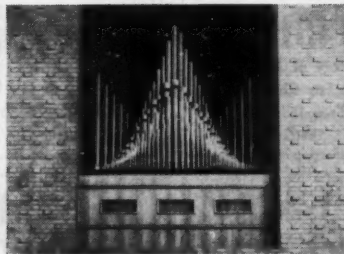
ST. MARK'S METHODIST  
Seneca, So. Carolina  
10 STOPS



ST. PATRICK'S ROMAN CATHOLIC  
Canonsburg, Pa.  
9 STOPS



ST. MATTHEW'S EPISCOPAL  
Wilmington, Delaware  
10 STOPS



WESLEY THEOLOGICAL SEMINARY  
Washington, D.C.  
11 STOPS



OUR LADY OF PROMPT SUCCOR, R.C.  
Chalmette, Louisiana  
13 STOPS

**M.P. MÖLLER**  
INCORPORATED  
HAGERSTOWN, MARYLAND

# News of the American Guild of Organists—Continued

## CHAPTER SPONSORS CONCERT

The Southern Illinois Chapter sponsored a program which included the Fauré Requiem and the Handel Concerto 2 in B flat Feb. 26 at the First Presbyterian Church, Carbondale.

James McEvers was soloist for the concerto, accompanied by members of the Southern Illinois Symphony.

Wesley K. Morgan directed the host church choir in the cantata and host organist Eloise Thalman was at the organ. Soloists were students of Southern Illinois University.

## Muskegon-Lake Shore

The Muskegon-Lake Shore Chapter met March 17 at the First Baptist Church, Muskegon, Mich. John Wheeler presided in the absence of Dean Arnold Bourziel. Joan Boucher spoke on the problem of interpreting the ornaments of the Baroque period. A discussion period followed. Members of the Western Michigan Chapter were guests and Bertha Leenstra, Dorothy Sheets and Irene Kolkema were hostesses.

IRENE KOLKEMA

## Milwaukee

The Milwaukee chapter sponsored an organ seminar in the chapel, Concordia College. It was conducted by James Engel who discussed registration, hymn playing and repertory.

The chapter sponsored its organ playing contest winners in a recital March 12 at the Mount Carmel Lutheran Church. First place winner was Judith Toennes, a student of Mr. Engel; second place winner was Mary Jane Wagner, pupil of Sister Theophane, FAGO, and William Stump, a student of Phyllis Stringham, came in third. Their program appears in the recital section.

## North Shore

The North Shore Chapter met March 5 at the First Methodist Church, Evanston, Ill. for its junior choir festival. More than 700 children from 18 North Shore churches participated in the service. Anthems for the holy days and festivals of the church calendar were performed by individual choirs under their directors and by the massed choir under the direction of Dr. Clifton A. Burmeister, Northwestern University. Lois Lundvall was at the organ.

The chapter sponsored Herman Berliniski in a recital at St. Luke's Church, Evanston March 12. His program appears in the recital section.

MRS. JOHN TINDALL



WINNERS OF IOWA ORGAN PLAYING COMPETITION

Bruce Bengston, Waterloo, and Rollene Gideon, Norwalk, are shown receiving the \$50 scholarship awards from Mrs. Roger Hellenschmidt, dean of the Waterloo Chapter which sponsored the competition March 11 at Iowa State Teachers College, Cedar Falls. Mrs. Hellenschmidt shared the judging with David Held, Waterloo, and Russell Baum, Cedar Falls. The contest was declared a tie between Miss Gideon and Mr. Bengston. She played Movement 1, Trio Sonata in G, Bach, and Toccata, opus 80, Reger; he played Movement 1, Trio Sonata in E flat, Bach and Litanies, Alain.

## Madison

The Madison, Wis. Chapter met March 27 at the First Baptist Church. Mrs. J. Gibson Winans showed colored slides and described church music and organs in Japan and Taiwan. The handbell choir of Christ Presbyterian Church, directed by Robert Morrison, played for the group. Mr. Morrison discussed the manufacture, purchase, teaching and playing of handbells. A business meeting preceded the program.

RUTH PILGER ANDREWS

## Blackhawk

The Blackhawk Chapter met March 13 at St. John's Lutheran Church, Rock Island, Ill. Plans were completed for the Russell Saunders recital April 16. It was announced that the annual Guild service would be held at the First Congregational Church, Geneseo in May, preceded by a dinner. Dr. Ronald Jesson, Augustana College, spoke on the development of early church music, using many illustrations and recordings.

LAURANCE M. SMITH

## Wichita

The Wichita, Kans. Chapter met Feb. 15 at the Westside Baptist Church. Members played an electronic instrument and discussed the pro and con of their own electronics. The program, introduced by Sub-dean Janet Wittmer was: Ella Franz — My Precious Saviour, Thee Desiring, Walther; Jean Wilkens — Lord Jesus, I Know Very Well, Buxtehude and Gagliarda, Schmid; Marie Sampson — The Good Shepherd, Benoit; Wilma McGregor — Prelude, Reverie and Toccata, Suite for Organ, Van Hulse. Dean Royal Jennings presided over the business meeting. Dorothy Addy, regional convention chairman, discussed the plans for the event. Refreshments were served by Artaruth Zink.

LEOLA FREE

## Hutchinson

The officers for the Hutchinson, Kans. Chapter are: Inez Gustafson, dean; Virginia Anderson, sub-dean; Louise Davis, secretary; Shirley Ebeling, treasurer.

## Wichita Reveals More Plans for Convention

The program of the Southwestern regional convention in Wichita, Kans. June 19-21 will include several workshops and panel discussions.

Mildred Andrews, University of Oklahoma, will conduct a workshop on the methods and repertory for teaching the organ. Local students will assist.

A panel discussion Where Do We Go in the Sixties? will include panel members Franklin Mitchell, Joseph Blanton and Charles McManis.

A program of handbell music will be heard under the direction of Mrs. Corneil Hammond.

Another recitalist for the convention will be Dubert Dennis, Oklahoma City.

The theme of the Kansas State Centennial will be prominent at such social events as the Bar-B-Que and the banquet. Suzanne Rodgers will play dinner music at the closing banquet.

The Lassen hotel, Wichita will be the official headquarters.

## St. Louis

The St. Louis Chapter met Feb. 27 at St. Peter's Episcopal Church with Armand Kitto as host organist. After a buffet dinner and business meeting Arthur Carreck, DePauw University, Greencastle, Ind., gave a talk and showed slides of his work in the von Beckerath organ factory in West Germany, and also showed pictures of various European organs. He then played the program listed in the recital section on the new three-manual Moller organ.

MRS. CHARLES L. NOWLAND

## Central Iowa

The Central Iowa Chapter met March 6 at the Memorial Lutheran Church, Ames. Following the business meeting a program was played by Robert Johnson, 1960 scholarship competition winner sponsored by the Des Moines Chapter and Charlotte A. Engelhardt. Mr. Johnson played: Grand Jeu, DuMaze; three chorale preludes, Buxtehude, and Toccata in F, Bach. Mrs. Engelhardt played: Adam's Fall, Homilius; two chorale preludes, Bach and Prelude and Fugue in D minor, Buxtehude. Douglas Engelhardt, violinist, assisted with the Homilius. The 1961 student competition was announced for April 29 at St. John's Lutheran Church, Des Moines. Phillip Hahn was to be judge.

**NORMAN BLAKE**  
St. Paul's School  
Concord, N. H.

**Wm. G. BLANCHARD**  
ORGANIST  
POMONA COLLEGE  
CLAREMONT GRADUATE SCHOOL  
THE CLAREMONT CHURCH  
Claremont California

**Russell Broughton**  
F.A.G.O.  
St. Mary's School  
Raleigh North Carolina

**WESLEY A. DAY**  
F.A.G.O., Ch.M., F.T.C.L.  
St. Mark's Episcopal Church  
Clarke Conservatory of Music  
PHILADELPHIA

**CLARENCE DICKINSON**  
7 GRACIES SQUARE,  
NEW YORK 28, N. Y.

**GORDON FARNDALL**  
Mus.M., A.A.G.O., A.R.C.O.  
North Central College  
Naperville, Illinois  
ORGAN CHURCH MUSIC

**STEPHEN FARROW**  
Westminster Presbyterian Church  
Greenville, South Carolina

**WAYNE FISHER**  
College-Conservatory of Music  
Seventh Presbyterian Church  
Rockdale Temple  
CINCINNATI, OHIO

**GEORGE GANSZ**  
A.A.G.O.  
Philadelphia 20  
Pennsylvania

**RICHARD T. GORE, Ph.D., F.A.G.O.**  
Kettering Professor of Music  
The College of Wooster  
Wooster, Ohio

**Robert V. Cloutier**  
Trinity English Lutheran Church  
Wayne and Ewing Streets  
Fort Wayne, Indiana  
Recitals

**Paul I. Hanson**  
CHOIRMASTER-ORGANIST  
Trinity Church, Des Plaines, Ill.  
Chicago Board of Education

**WALTER N. HEWITT**  
A.A.G.O., CH.M., F.T.C.L.  
Prospect Presbyterian Church  
Maplewood, New Jersey

**Joan Hult Lippincott**  
Faculty  
Westminster Choir College  
Princeton, New Jersey

**Warren E. Norden**  
Prince of Peace Lutheran Church  
Main Line Reform Temple Beth Elohim  
Philadelphia, Pa.

**Irene Robertson**  
Mus. D. F.A.G.O.  
ORGANIST  
University of Southern California  
Los Angeles

**Robert Shepfer**  
Organist - Choirmaster  
FIRST PRESBYTERIAN CHURCH  
Royal Oak, Michigan  
Recitals

**SAMUEL WALTER**  
St. John's Episcopal Church  
Stamford, Conn.

**DAVID A. WEHR**  
CHORAL-ORGAN-COMPOSITION  
Cathedral of the Rockies, Boise, Idaho

**Richard Warner, Ph. D.**  
Head, School of Music  
KENT STATE UNIVERSITY  
Kent, Ohio



# News of the American Guild of Organists—Continued

## Twin Cities

The Twin Cities Chapter sponsored a student recital March 14 at the Hamline Methodist Church, St. Paul, Minn. Students of Mary Fellows, Marion Hutchinson, Bernadette Aurelius and Earl Barr played the following program: Philip Stamstad — Prelude and Fugue in A minor, Bach; John Vannella — Little Fugue in G minor, Bach; Lorna Oltmans — Prelude and Fugue in E minor, Brahms; Earl Eyrich — Toccata, Adagio and Fugue in C major, Bach; Mary Schmidt — Litanies, Alain; Wm Kaehler — Chorale in A minor, Franck. Arrangements for the program and dinner were made by Mary Fellows, host organist.

EARL BARR

## Mason City

The Mason City, Iowa Chapter met March 20 at St. James Lutheran Church for a program of preludes based on hymn tunes. The program was: Mrs. Richard Covault — Jesu, Priceless Treasure, Read; O Sons and Daughters, Let Us Sing, Dandrieu; Mrs. Edward Martin — O God, Thou Faithful God and All Depends on Our Possessing, Peeters; Mrs. E. Patton — Rise My Soul to Watch and Pray, Walther; Quem Pastores and Choral Prelude, Willan; Chorale Prelude, Van Hulse; Earl Stewart — Te Deum and O Sacred Head Now Wounded, Buxtehude; Come Thou Holy Spirit Come, Howley; Praise to the Lord, the Almighty, Karg-Elert. Mrs. Fred Clark read notes on Trends in Choral Music.

MARGARET PETERSON

## Buena Vista

The Buena Vista Chapter met March 11 at St. Paul's Lutheran Church, Ida Grove, Iowa. Robert Wunderlich led a discussion on planning an effective parish music program. Mr. and Mrs. Wunderlich were guests of the chapter at dinner in the Orchid Club before the meeting. Refreshments were served by hostess Virginia Boggs at the close of the meeting. The chapter met Feb. 12 at the Methodist Church, Storm Lake. After a business meeting Howard and Hilvie Johnson discussed the Lutheran liturgy. Lee McGinnis showed the Wicks film capturing the Wind. Frances Heusinkveld served refreshments.

VIRGINIA BOGGS

## Dubuque

The Dubuque, Iowa Chapter met March 26 at St. John's Episcopal Church. The following program was played to demonstrate the range and versatility of the rebuilt Hook and Hastings organ, which was originally installed before the turn of the century. Lillian Staiger — Mighty King of Miracles, Karg-Elert, with brass quartet; Dorothy Acheson — Meditation on Heinelein, Clokey and Psalm 20, Marcello; Doris McCaffrey — In dulci jubilo, Bach; Andantino, Chauvet and Supplication, Purvis; Lucena Stephens — Adoration, Mauro-Cottone; In the Cathedral, Pierné. A. T. Acheson, host choir director, gave a brief history of the organ and Helen Stuber, contralto, sang two solos, accompanied by Miss Staiger. Olive Adams was responsible for a coffee hour after the program.

DORIS MCCAFFREY

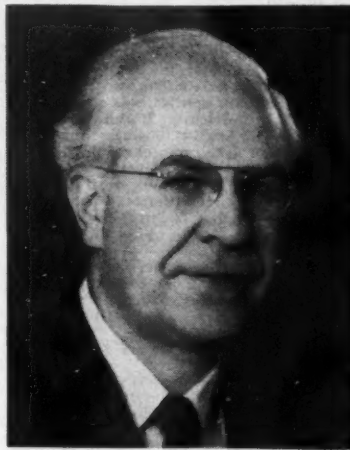
## Southeastern Minnesota

The Southeastern Minnesota Chapter met March 20 at the Shattuck School, Faribault, Minn. for a discussion on planning a Guild service and Service Playing certificate and Guild examinations. Guests from the Twin Cities Chapter included Mrs. Arthur Fellows, state chairman, who led the discussion on the Guild service; Lillian Sandberg, dean, and Ernest Gailbraith who explained the Service Playing certificate and the AAGO and FAGO examinations in addition to the national organ playing competition. Publicity for the Russell Saunders recital and the regional convention in Des Moines was discussed. Members were asked to submit progress reports on the sale of recital tickets. The following were nominated for office for the coming year: Marian Treder, dean; Doris Thomas, sub-dean; Dorothy Goede, secretary; Earl Scherman, treasurer; Bertha Nelson and Elaine Ulman, executive committee.

ROBERT H. JUERS

## Central Arkansas

The Central Arkansas Chapter met March 26 at the Henderson State Teachers College, Arkadelphia. After a dinner Robert Noehren played a recital which included numbers by Sweelinck, Buxtehude, Bach, Franck, Vierne, Messiaen, Tournemire and Karg-Elert.



LOUIS H. DIERCKS

Louis H. Diercks, Ohio State University will be in charge of work with junior choirs and handbells at the annual Canadaca Chapter church music institute July 9-14 on the campus of Alfred, N. Y., University.

## Central Arizona

The Central Arizona Chapter met March 20 at the First Congregational Church, Phoenix in connection with the Christian Life seminars sponsored by the church. John McCoy, dean of the Tucson Chapter and Ann Carlson conducted the seminar on the subject Music in the Liberal Churches.

MARVIN ANDERSON

## Albuquerque

The Albuquerque, N.M. Chapter met March 20 at St. Paul's Lutheran Church. The University of New Mexico Madrigal Singers, under the direction of Charles W. Davis, sang a concert of music by Victoria.

## Shreveport GSG

The Shreveport, La. Guild Student Group was organized Feb. 26 at the home of William Best, Lakeside School of Music. After a lecture by Mr. Best on the Guild a paper was read by Brenda Moch on the history and purpose of the AGO. The following officers were elected: Essie Raye Andrews, president; Miss Moch, secretary; Henrietta Moody, treasurer; Vatrisher Hadnot, parliamentarian; Juliette Williams, program chairman; Varon Moch, reporter. The following program was played: Miss Moch — Prelude and Fugue in C major, Bach; Miss Moody — Prelude and Fugue in G major, Bach; Mr. Best — Toccata and Fugue in D minor, Bach. Oscar Anderson, tenor, was also featured. Mrs. Andrews was hostess for a social hour.

The group met March 26 at the Lakeside Music School. After a routine meeting a recital was played by Janette Smith and John Mitchell consisting of numbers by Guilmant and Boellmann. William Best gave a lecture-recital of works by Bach, Mendelssohn and Franck. A social hour followed.

VARON MOCH

## Fort Smith

The Fort Smith, Ark. Chapter sponsored Ernest Ligon in a recital April 3 at the First Methodist Church. His program was: Was Gott tut, das ist wohlgetan, Bach, Kellner and Walther; Mein junges Leben hat ein End, Sweelinck; Soeur Monique, Couperin; The Fifers, Dandrieu; Prelude and Fugue in C minor, Bach; Sonata in F minor, Mendelssohn; Elegie, Peeters; Fugue in G minor, Dupré.

KATHLEENE KEEK

## Jamestown GSG

The Jamestown, N.D. College Student Group installed the following officers March 2 in Watson Lounge: Bonnie Horn, president; Joel Schaaf, vice-president; Darlene Kummer, secretary; Billi Odegaard, treasurer; Kathy Swanson, historian. Robert N. Clawson is faculty advisor. After the installation Mr. Schaaf showed slides of area organs.

## SUMMER PROGRAM for CHURCH MUSICIANS

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### VISITING FACULTY MEMBER

**GEORGE MEAD**  
Organist of Old Trinity Church, N. Y. City and vice-president of the American Guild of Organists.

### WALTER BLODGETT

Associate Professor of Music, Curator of Musical Arts, Cleveland Museum of Art, Director of the Program for Church Musicians.

All facilities of the University's Music Department, including excellent practice facilities are available to enrollees. The Musical Arts Department of the Cleveland Museum of Art will supplement the program by a series of organ recitals.

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—Virgil Thomson

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And we couldn't help thinking: here's a statement that should be emblazoned over the lintel of every church choir rehearsal room.

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# News of the American Guild of Organists—Continued

## TRACKERS: BO(ULDER LOOK

The Nebraska-Colorado-New Mexico regional convention to be held July 17-19 in Boulder, Colo. will feature a three-manual Roosevelt tracker organ built in 1888. James Tallis, Hastings, Neb. College, will play the recently restored and installed instrument at the First Methodist Church after describing it.

The three-rank Layton organ in Mount Calvary Lutheran Church will be demonstrated by its builder, Dewey Layton, who will also play a service music recital.

Alec Wyton will play on the four-manual, 85-rank Austin in Macky auditorium, University of Colorado.

Further information about the convention may be obtained from Everett J. Hilty, Macky 9, University of Colorado, Boulder, Colo.

RALPH G. MERRILL

## Arlington GSG

The Arlington, Tex. Student Group met March 11 at the home of Jerry F. Bacon who gave a lecture on the organ. Records and literature from organ companies were used for illustration. Pipes from the M. P. Möller company were demonstrated. Hawaiian refreshments were served.

JERRY F. BACON

## Sabine

The Sabine Chapter met March 28 to sponsor its third organ recital at the Westminster Presbyterian Church, Beaumont, Tex. Graham Clarke, La Von Copley, Carl Moehlman and Paul Renick, students from North Texas State College played the program listed in the recital section. A reception for the recitalists was held after the program.

## Galveston

The Galveston, Tex. Chapter sponsored Jerald Hamilton, University of Texas, in a recital March 13 at the Trinity Episcopal Church. A brief business meeting preceded the recital. Following the program the Michael Collerains hosted an informal reception in their home. Mr. Hamilton played: Toccata in F major, Buxtehude; My Young Life Hath an End, Sweetlinck; Three Chorales and Fugue in E flat, Bach; The Musical Clocks, Haydn; Chorale in A minor, Franck; Two Chorales, Schroeder; Prelude and Fugue in G minor, Dupre.

LA DONNA SUMNER

## Lubbock

The Lubbock, Tex. Chapter sponsored Cecil Bolton, AAGO in a recital March 19 at the First Presbyterian Church. The program is listed in the recital pages.

Mrs. J. P. KENNEY

## Tulsa

The Tulsa, Okla. Chapter met March 10 at the University of Tulsa. Jeanne Gentry Walts talked about and demonstrated the registration possibilities of small organs, using classic music.

SAM BRIGHT

## Wyoming

The Wyoming Chapter met March 13 at the First Methodist Church, Casper for a study in hymnology. Mrs. Walter C. Wampler was the speaker. Mrs. Harold Link and Mrs. A. Bert Conley were chairmen in charge of the program. Mrs. Gordon Dick presided at the business meeting and Mrs. Fred Layman gave a report on the E. Power Biggs recital. Hostesses for the social hour were Mrs. Link and Mrs. Conley.

## Fort Worth

The Fort Worth Chapter met March 13 at the Temple Beth-El for dinner and the annual Guild service. Rabbi Robert J. Schur spoke about the service of the reformed congregation. The music for the liturgical Sabbath service was under the direction of Adrienne Moran Reiser, host organist. At the business meeting members were asked to make a project of requesting local FM stations to program longer periods of serious music. The resignation of Curtis Pruitt as dean was regrettably accepted. Dean Pruitt urged members to attend the regional convention in Wichita, Kans.

Members of the chapter were honored guests at the March 14 concert of the Fort Worth Symphony. The history of the Guild and the chapter was written up in the program for the evening.

FRANCES SCHUESSLER

## West Texas

The West Texas Chapter met March 26 at the First Baptist Church, Odessa. Members brought anthems which were read by the group. Discussion of the coming recitals closed the meeting. Refreshments were served by Mrs. Harlan Hall.

LINDA WITTENBACH

## Fort Collins

The Fort Collins, Colo. Chapter met March 20 at the Loveland Community Center. The Rev. Francis Kappes discussed the history of Gregorian chant, its place in Catholic worship and Gregorian notation. Host organist Laurene Edmondson distributed sheets she prepared illustrating the notation system. Members followed the music in the Liber Usualis as they listened to recordings of portions of the mass. Refreshments were served.

Mrs. R. A. RYDER

## Oklahoma City

The Oklahoma City Chapter met March 6 at the Westminster Presbyterian Church for a dinner meeting. Following the business meeting presided over by Dean Roger Malone a recital was played by students of Mildred Andrews, University of Oklahoma. The Nine Meditations for Organ (The Birth of the Lord) by Messiaen were played as follows: Kay Christiansen — The Virgin and the Child, The Shepherds and Eternal Purposes; Zollene Bennett — The Word and God's Children; Donald Morelock — The Angels, Jesus Accepts Sorrow and The Wise Men; James Christensen — God Among Us.

MARY KATE ROBINSON

## Long Beach

The Long Beach, Cal. Chapter met March 7 at the California Heights Methodist Church. Charles H. Clarke, tonal designer, described the specification, construction and flexibility of the new Holzinger organ. Frances Derbyshire and her committee served refreshments.

The chapter sponsored Lloyd Holzgraf in recital Feb. 7 at the First Congregational Church.

## Pasadena and Valley Districts

The Pasadena and Valley Districts Chapter met March 13 at the Altadena Community Church for a dinner meeting. A discussion on how to attract more members to meetings was presided over by a panel including Dean Martha Farr, Sub-dean Dr. Hunter Mead and Treasurer Ladd Thomas. Recitalist of the evening was Charles Shaffer, dean of the Orange Coast Chapter, who played: Prelude and Fugue in G major and Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Stations of the Cross, Lamento and Carillon, Dupre.

GAYLORD CARTER



HUGH MC LEAN

Hugh McLean, FRCO, FCCO, ARCM, Vancouver, B.C. will play the closing recital of the regional convention sponsored by the North Shore Chapter, June 23 at St. Paul's E & R Church, Chicago. Mr. McLean has been a headliner at the last two RCCO national conventions.

The convention will also include Alec Wyton, Margaret Hillis and Austin Lovelace in addition to a panel discussion by Dr. William Barnes, Henry Beard and Paul Bunjes.

## Riverside-San Bernardino Counties

The Riverside-San Bernardino Counties Chapter sponsored a program combining choral music and a guest speaker March 6 at the Highland Avenue Lutheran Church, San Bernardino, Cal. David Young introduced host Axel Johnson who conducted the church choir and the Harris Chorallers in a short group of songs. Howard Swan, Occidental College, discussed rehearsal techniques and criteria for choosing anthems.

CHESTER JOHNSON

## La Jolla

The La Jolla, Cal. Chapter met March 13 at the College Park Presbyterian Church, San Diego. Sub-dean James Weld, host organist, played: Allegro, Zipoli; Aria, Peeters; Voluntary in C, Stanley; Psalm Prelude 3, Howells; Pasticcio, Langlais. Mr. Weld directed the choir in numbers by Webber, Byrd, Graham, Koch and Weld.

Mrs. V. F. FLORENT

## Sacramento

The Sacramento, Cal. Chapter met March 14 at the First Baptist Church for a dinner followed by a recital by Leland Ralph, host organist. His program appears in the recital pages.

DORETHA ROTHER

## Helena

The Helena, Mont. Chapter met at the Civic Center March 12 for a program including the chapter-sponsored Helena Friends of Music chorus with the Helena symphony orchestra. Numbers by Bach and Handel were sung under the direction of Dr. A. W. Humphreys, sub-dean.

CARRIE DRUMMOND KEIL

## Additional Tacoma Regional Plans Listed

The Tacoma, Wash. Chapter, host for the Northwestern regional convention June 13-14 lists a series of five recitals including D. Deane Hutchison, Robert Rank and Judith Chadwick.

Delegates will visit the campus of the University of Puget Sound for a three-part program featuring a lecture on organ pipes, a demonstration of the recently installed Baroque organ and a carillon concert.

JUDITH CHADWICK

## Tacoma

The Tacoma, Wash. Chapter met Feb. 8 at the Immanuel Presbyterian Church. Eugene Nye was speaker and showed slides of European organs he visited on a recent trip. Announcements were made concerning master classes that were to be held in Portland, Ore. by E. Power Biggs and Catharine Crozier. Plans were discussed concerning the June regional convention to be held here.

The chapter met Jan. 9 at the University of Puget Sound where Dr. Bruce Rodgers spoke on the history and development of the modes. A demonstration of the baroque organ was given.

ARLINE BAKER

## San Jose

The March 6 meeting of the San Jose, Cal. Chapter at the All Saints Episcopal Church, Palo Alto, was preceded by a chamber music concert. Vicki Riley was in charge of the program which included music by Telemann, Quantz and Handel. Dean Raynald Allvin conducted the business meeting while refreshments were served and announced a meeting of all choirmasters in the area who were interested in discussing plans for a choral library, the possibility of a church music reading session and small choir techniques and materials. A suggestion was made that the chapter make better use of its placement service by furnishing lists of available member substitute organists to all churches in the area.

HELEN FRAZER

## Seattle

The Seattle Chapter held its monthly meeting March 13 at the Crawford music building, Seattle Pacific College. At the business meeting plans were completed for the Lady Susi Jenns recital April 20 at the University Methodist Church. The program of the evening A Musical Travelogue of Europe was shown on colored slides by Winston Johnson who visited Europe last summer. The meeting was followed by a coffee hour.

GWEN FISHER

## Spokane

The Spokane, Wash. Chapter met March 12 at Holy Name College. Dean Don Gorman presided at the business meeting. Information was given regarding the regional convention in Tacoma. The forthcoming German recital was discussed. Following the meeting Eugene Nye gave a lecture with slides showing some of the 200 European organs he played. Slides of organs and cathedrals in the eastern USA were also shown. Dean Gorman assisted with background music.

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The Tellers company, Erie, Pa. will install a three-manual organ behind the altar in the new chancel of the Drexel Hill, Pa. Presbyterian Church. Howard S. Okie, Jr. prepared the specification and will do the tonal finishing.

The stoplist is as follows:

#### GREAT

Principal, 8 ft., 61 pipes  
Bourdon, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Spitzflöte, 4 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Mixture, 4 ranks, 244 pipes

#### SWELL

Rohrgedeckt, 8 ft., 68 pipes  
Viola, 8 ft., 68 pipes  
Viola Celeste, 8 ft., 56 pipes  
Aoline, 8 ft., 68 pipes  
Gelgen, 4 ft., 68 pipes  
Chimney Flute, 4 ft., 12 pipes  
Nazard, 2 1/2 ft., 61 pipes  
Octavin, 2 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Trompette, 8 ft., 68 pipes  
Oboe, 8 ft., 68 pipes  
Claron, 4 ft., 12 pipes

#### CHOIR

Koppeldeckt, 8 ft., 68 pipes  
Dolce, 8 ft., 68 pipes  
Unda Maris, 8 ft., 56 pipes  
Quintadena, 4 ft., 68 pipes  
Dulcet, 4 ft., 12 pipes  
Gemshornquinte, 2 1/2 ft., 61 pipes  
Prinzpal, 2 ft., 61 pipes  
Krummhorn, 8 ft., 68 pipes

#### PEDAL

Resultant Bass, 32 ft.  
Contrebass, 16 ft., 12 pipes  
Subbass, 16 ft., 32 pipes  
Lieblich, 16 ft., 12 pipes  
Quinte, 10 1/2 ft.



RAYMOND C. BOESE

Raymond C. Boese has been appointed associate professor of organ and piano at the University of Redlands, Cal. An alumnus of the university where he was a student of Dr. Leslie P. Spelman, he did graduate work at Harvard, then studied with Flor Peeters in Belgium. In 1957-58 he was awarded a Fulbright grant to Germany for organ with Helmut Walcha and harpsichord with Frau Maria Jaeger.

For three years Mr. Boese has been a Campus Visitor under the arts program of the American Association of Colleges, playing and lecturing at colleges across the country. While in Germany he played recitals there and in Holland.

Before joining the staff at Redlands, Mr. Boese taught at Earlham College, Drake University and at St. Olaf College.

Principal, 8 ft., 32 pipes  
Bourdon, 8 ft., 12 pipes  
Rohrflöte, 8 ft.  
Dolce, 8 ft.  
Choral Bass, 4 ft., 12 pipes  
Flautino, 4 ft.  
Octavin, 2 ft., 12 pipes  
Trompette, 16 ft., 12 pipes  
Trompette, 8 ft.

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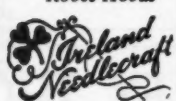
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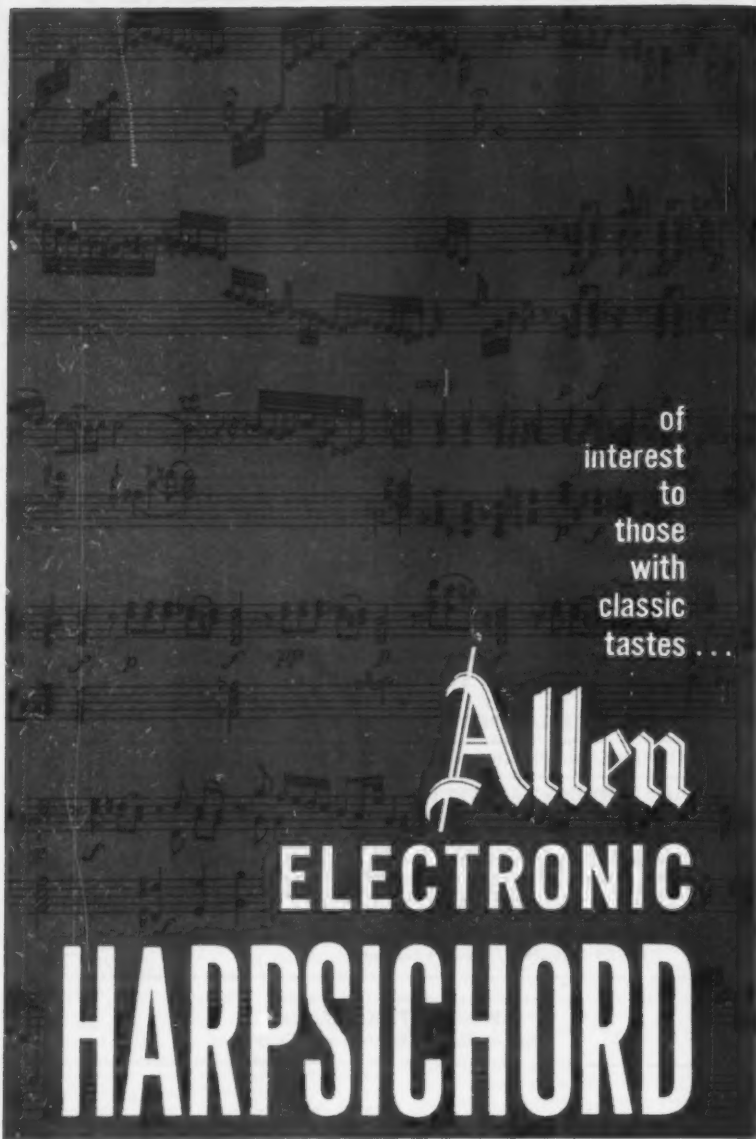
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# NUNC DIMITTIS

## HEAD OF MARCUSSEN ORGAN FIRM DIES AT AGE OF 60

Belated word has reached THE DIAPASON of the passing Oct. 11 of Sybrand Zachariassen, head of the noted Danish organ building firm of Marcussen and Sons. He was 60 and had been sole owner of the firm since the age of 20. His death resulted from a heart attack. The firm celebrated its 150 year jubilee in 1956 and its instruments grace some of Denmark's finest churches as well as those of Sweden, Finland and Holland.

Mr. Zachariassen's tonal and mechanical ideas have contributed greatly to current trends in organ building throughout the world.

He leaves his widow, two daughters and a son, Jorgen, for some years active in the leadership of the firm, who now becomes its head.

## ORGANIST, ONCE OF BOSTON & FLORIDA, DIES AT TUCSON

Charles Budden, member of the Southern Arizona AGO Chapter, died Nov. 15, 1960. He began his career as organist at 14, acting as assistant in his parish church at Arlington, Mass. At 18 he was playing at the Old North Church in Boston. After service in the first world war he studied with Everett Truette and at the New England Conservatory. For a time he gave up his church work to manage the Boston Male Chorus.

He moved to St. Petersburg, Fla. in 1939 and became organist at the First Church of Christ Scientist and at Trinity Lutheran. In 1953 he went to Tucson, Ariz. where he became organist of the Christian Science Church and for the Masonic orders for six years until his death from a heart attack. Mrs. Budden survives.

## DICK CLARK, PUBLISHING VETERAN, DIES AT CHICAGO

Welford D. Clark, veteran publishing executive, died March 23 in Chicago. He was formerly vice-president and production manager of Schmitt, Hall and McCreary, Minneapolis, and recently served in the production department of the Summy-Birchard company, Evans-ton.

"Dick" Clark joined Hall and McCreary in Chicago in 1920 and over the years was instrumental in building that company's educational and religious music catalog. He became a vice-president of Schmitt, Hall and McCreary in 1956 and moved with the company to Minneapolis. After his resignation in 1959 he served briefly with Summy-Birchard but was forced to retire last summer due to ill health.

ERNEST EDWARD ADCOCK, British authority on organ cases, died Jan. 2 at the age of 87. He had photographed large numbers of organs and had collected prints and drawings from many countries.



DORA POTEET BARCLAY

Dora Poteet Barclay, associate professor of organ at the Southern Methodist University, Dallas, and organist-choir director of St. Andrew's Episcopal Church, Fort Worth, died March 21 in her Fort Worth home after an eight-month illness. She was 53.

As a student, Mrs. Barclay attended the Conservatoire Americain at Fontainebleau, France, where she studied under Marcel Dupre. She was graduated in 1937 with the highest honors accorded an organ student to that time.

She appeared as recitalist in several AGO national conventions and at Girard College, Philadelphia, Rockefeller Chapel, University of Chicago, Brown Memorial Church, Baltimore, and Oberlin College as well as throughout the Southwest.

From 1941 to 1945 Mrs. Barclay was dean of the Texas AGO Chapter of which she was a charter member.

She is survived by her husband, William Barclay, First Presbyterian Church, Fort Worth, and music critic of The Fort Worth Press.

## YOUTHFUL MODESTO, CAL., ORGANIST DIES SUDDENLY

William Keck died Feb. 7 at Modesto, Cal. He would have been 18 on Easter. Two days before his death he played two morning Youth Sunday services at the First Methodist Church where he was student assistant to Glenn Shields Daun. He was a member of the Stanislaus AGO Chapter.

ELTA I. FREDERICK, Greenville, Pa., died March 24 after a prolonged illness. She was a longtime AGO member, of the Youngstown, Ohio, Chapter and a subscriber to THE DIAPASON for an even longer period.

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Official Journal of the American Guild of  
Organists and of the Royal Canadian  
College of Organists

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grams and advertising copy, the closing  
date is the 5th. Materials for review  
should reach the office by the 1st.

## Men Wanted

We have talked in the past several months to some organ service men of our acquaintance and the picture they paint is a very gloomy one. Since these men are the ones on whom most of our readers are dependent for the functioning of the very tools of their livelihood, we feel it our duty to do what we can to provoke some thought on the subject. If there is a solution (we are not at all sure there is) it will come from the ideas born of serious thinking by many people.

But let's not put the cart before the horse or the solution before the problem. That poser is the providing of enough and good enough organ service men to keep these hundreds of new organs and their thousands of older brothers in tune and in functioning order.

Many of the service men we know are in upper middle age. The normal hearing loss in the upper registers has already set in and several whom we know are now practically useless in tuning mixtures. (Since the very purpose of mixtures depends on their accurate tuning, this is very serious indeed at a time when mixtures have returned in droves to the stoplists.)

The Nunc Dimittis columns of most issues of THE DIAPASON rarely fail to report the passing of a service man on whom the organists of a whole area have depended.

Who will fill the shoes of these men? How many young men will undergo the long and rigorous apprenticeship apparently needed to produce a first class craftsman? Who will want to arrange his life to provide for emergency calls few doctors these days have to face?

A shortage situation engenders another appalling product: the phoney. Already we are receiving reports from many areas of men posing as service men; they go into organs and do serious damage which is discovered only after they collect payment and skip town. Newspapers have reported several instances of men posing as organ builders to gain entrance to churches in order to make away with valuable ornaments.

Most young organists whom we know are more familiar with the mechanism of their instruments than their elders were; many of them can do minor cor-

rections and simple tuning for themselves. This will help the shortage but only a little bit.

We have heard the suggestion that such organizations as the National Council of Churches, the governing boards of the major denominations, the Associated Pipe Organ Builders of America, the American Guild of Organists, or even all of them together, undertake the recruitment, training and subsidization of a new generation of service men and builders. Many large industrial complexes insure their supplies of executives and technicians by just this sort of program.

But whether or no—it's OUR problem and all of us are going to have to do a lot of serious and constructive thinking about it pretty soon.

## A Stitch in Time

We quote a timely sentence from *The Organ Club Journal*: "The long summer vacation presents opportunities for organ overhauls in schools and colleges." We suggest that the same applies to the organs in churches and that "overhauls" might include also "major servicing."

Have you been needing some work done on the organ in your church, which you haven't been able to provide in the busy (and cold) winter season? Right now is the time for making arrangements. Don't wait until the last moment.

Draw up your real needs and decide which are the most pressing. Get an estimate from your service man and then outline your needs and costs clearly for your finance or organ committee. Finally, schedule whatever work you can get the money for, at the best possible time both for you and for your service man. Perhaps this is a good place to warn that you use your own dependable service man and not some stranger who blows into town with a "proposition."

Why should we be so insistent about getting your servicing done this summer? Because, mostly, we have failed in this too often in the past and we know how much we hampered our program by our procrastination.

## Convention Greetings

Though the earliest of the 15 1961 regional convention took place just after the year began, the real regional convention season is just ahead of us. June is the big month with ten meetings scheduled but two very interesting ones — Charlotte May 7-10 and Washington May 21-24 — will prove fine warm-ups in the month just ahead.

We have always had the feeling that the regional convention does not receive the wide member interest it deserves. True, it does not have the high glamor of the biennial national convention but it has many points of great usefulness and in most cases an informality which makes it an ideal end-of-the-season activity. Most of us can learn a great deal from the typical best of our own area and this is exactly what these meetings provide.

There is usually opportunity at these more relaxed conventions to meet and talk at length with a number of people. The comforting sense that our problems and joys and ambitions are so like other people's is a useful dividend.

This journal has bent over backwards this year to be as fair and as useful to all the different regional convention organizations as we know how to be. And the responsive cooperation has been overwhelming and heartwarming. At least a dozen have followed and improved upon our suggestions, making their advance news releases increasingly informative, provocative and attractive and taking good advantage of what space and service we have felt we could make available.

Our thanks to them all and Happy

Convention both to them and to all of our readers smart and progressive enough to feel that a regional convention is something they can't afford to miss.

## Hands Across the Supermarket

*France Actuelle*, essentially a propaganda leaflet distributed monthly in the United States by an association of French businessmen, has an illustrated article in its April issue about the vast and successful invasion of the American supermarket idea ("libre-service") into France.

Those who know the old way in France—tiny neighborhood dealers in a single commodity patronized two or three times daily by the housewife or her helper; flats with no cupboard space and no refrigeration—can understand the welcome revolution in the lives of French women. But we may hate to see the picturesque and the characteristic replaced by the efficient and the commonplace.

It is good to see countries of our world eager to borrow ideas from one another in music and art as well as in business and household efficiency. Let's be sure that what we have to export is worthy of us and representative of our best.

A summary and digest of Lenten and Easter bulletins is planned for the June issue. We felt that the April 10 deadline for the May issue, allowing only a week for Easter programs to reach us, was unfair to our readers in more distant areas. All material which we received in the month of April is to be considered.

## For the Organ

A very limited number of new organ works has arrived this month. J. Fischer was most strongly represented. From this publisher comes a usable Suite on Easter Hymns (five of them) by George McKay, somewhat less distinguished than some of his past works. The much-played Dom Paul Benoit is represented with a chromatic Ode for Peace. Gordon Young has a big set of concert Variations on an American Hymn Tune (the rather threadbare one to which we sing Come Thou Fount of Every Blessing). Alexander Schreiner has rendered a Vierne mass movement for organ as a useful Maestoso in C sharp minor. Edward Shippen Barnes' Reverie for piano and organ will be welcomed by devotees of this collaboration. The above works except the Benoit have Hammond registration.

From World Library of Sacred Music comes a Marian Organ Mass by Nan Van Koere based on Catholic hymns and with very limited use of the pedals. Fifteen Organ Pieces from Modern Belgium also has Catholic orientation but this variety of short pieces by professors at the Lemmens Institute will have interest to non-Catholics as well.

Galaxy sends Solemn Festival by Arthur J. Pritchard, a useful long service piece with a loud but stately ending.

We are uncertain from what medium A. G. Mathew made Arthur Somervell's Air in C major (Mills). Perhaps it was string orchestra. In the category of Bach's so-called Air for the G String, it has a similar pizzicato bass in eighth notes and interweaving upper voices.

Other material from Mills this month such as volumes of Funtime on the Lowry and Themes from Concerto in Jazz is not in our bailiwick.

We have reservations about Richard Ellsasser's method, *The Organ as a Matter of Course* (Interlocken Press). The flavor of its title permeates the book in which he attempts to sugarcoat too many basic matters. His musical material includes Three Blind Mice and Swanee River; several pages are occupied with hymns taken directly from the hymnal (beyond those two or three actually used for illustration). Mr. Ellsasser's emphasis on toes only in so much of the pedal instruction suggests his intention of having this volume appeal primarily to owners of spinets and their teachers.—FC

## Looking Back Into the Past

Fifty years ago the May 1911 issue published these matters of interest—

The contract for the installation of the largest organ in Canada in St. Paul's Church, Toronto, was announced by Casavant Frères

William C. Carl contributed a full page biography and appreciation of Alexandre Guilmant whose death March 30 at the age of 74, after a brief illness, saddened organists all over the world

Edward Duncan Jardine, the last male descendant of the famous Jardine family of organ builders, committed suicide in a Seattle hotel April 1, referring to his act as "an April fool joke" in a note found in his room

The 350th organ recital and last of the 1911 series was given April 6 by J. Warren Andrews at the Church of the Divine Paternity, New York City

Summer season recitals began April 17 in the tabernacle at Salt Lake City

Twenty-five years ago these events were reported in the March 1936 issue—

Charles Henry Doersam, AGO warden, was honored March 30 at a dinner at New York's Hotel Astor on the occasion of the 40th anniversary of the Guild

A flood at Johnstown, Pa. March 17 affected organs in 40 churches; dozens of music libraries were ruined

The annual meeting of the Pennsylvania Association of Organists was held in Reading May 10-13

Ten years ago these occurrences were recorded in the March 1951 issue—

Harold Milligan, MusD, FAGO, AGO national secretary and noted organist at New York's Riverside Church and its predecessor for 25 years, died April 12 after an operation

The Southern regional AGO convention at New Orleans offered recitals by Corliss R. Arnold, Adolph Steuterman, R. Cochrane Penick and Grady and Gordon Wilson

Stoplists were published for: an Aeolian-Skinner for the Village Congregational Church, Whitinsville, Mass.; a Wicks for Peace Memorial E and R Church, Chicago, and a Reuter for Southwestern College, Winfield, Kan.

## ROBERT ANDERSON PLAYS VARIETY OF BACH WORKS

Robert Anderson, Southern Methodist University, Dallas, has participated in a variety of performances of the music of Bach in the late winter and early spring. An all-Bach recital at Lexington, Ky. Jan. 23 included the Prelude and Fugue in G, the Sei gegrueset variations, the Toccata, Adagio and Fugue, the Vom Himmel hoch variations and Preludes and Fugues in G minor and E flat major.

At Temple Emanu-el, Dallas, March 27 under the aegis of the university and the Temple he played the Art of Fugue and at Perkins chapel of the university April 23 he played the Clavierbung, part 3. The short settings and the harpsichord duetti were heard at an afternoon session with a lecture on the work by Dr. John Glowacki. Mr. Anderson played the large settings and the Prelude and Fugue in the evening with the chorales sung by the university choir directed by Lloyd Pfautsch.

Mr. Anderson will open the AGO regional in Wichita June 19.

## WINNERS ARE ANNOUNCED IN ANTHEM COMPETITION

The anthem contest for the third annual religious arts festival sponsored by the Central Presbyterian Church, Rochester, N. Y. attracted 60 entries from 19 states. He Dawns Upon Us by Dr. John D. White, Kent, Ohio, Southern University, was award winner and honorable mention was given to Crede in Mary E. Caldwell, San Marino, Cal. Laudate Dominum by Dr. Roger Hahn, Saratoga Springs, N. Y., and Psalm 83 by Dr. George T. Walsh, Smith College. The judges were Dr. Wayne Barlow, Thomas Canning and Dr. Howard Hanson, all of the Eastern School of Music.



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## Letters to the Editor

A Visit from Miss Susie

Winder, Ga., March 17, 1961 —

Dear Sir:  
We recently had a visitation from Miss Susie. I should like to share the high points of this visit with you. First some background:

Our organist is on a month's vacation and for the last three weeks we have had guest organists. Two of them were really fine organists, but one — whew! A Miss Susie for sure.

The prelude was a lush and mushy Meditation with vox humana, full tremolo, one foot on the pedals and the other seesawing on the swells. The professional hymn, Nicaea, was introduced with eight and sixteen foot stops in the pedals, swells closed. The choir and congregation sang in spite of the organ, not because of it. The choir sang a synoposized Gloria and the anthem by Mozart was played with a "boogie" beat.

There was no time when the soft stops on the organ were used and the one time when she used the full string organ, the sixteen foot trombone was drawn on the pedals.

Coupled with a very unpleasant attitude, this Miss Susie has three or four degrees in music and is organist at a very fine high school. I suppose this is why our director of music invited her. It was truly a letdown.

Our organist, a fine and sensitive player, will be back Sunday and Miss Susie can go home. For this we are grateful.

Yours sincerely,

J. A. M.

### How Universal a Design?

Vancouver, B.C., March 15, 1961 —

Dear Sir:  
In reference to J. Paul Audet's letter under the above heading, I wonder why he is so troubled by what he terms "conformity," if such really exists. Basic principles, yes; but these do not necessarily mean Baroque or "classic" designs. It is surely obvious that any builder worth his salt designs and builds an organ firstly for the particular requirements of the building, be it church, residence, auditorium, theater or even a practice room. However, since Mr. Audet seems to refer to church organs, let us stick to that medium.

We surely do not need to go back four centuries to find our "basic principles" of today's designs. Our two pre-requisites for a good organ hinge on a properly

developed primary diapason chorus, as exemplified by Schulze, and a contrasting swell reed ensemble as pioneered by Father Willis. We disregard these two essentials to our peril—we have learnt that—and I strongly feel that neither our American builders nor our English cousins have disregarded these principles. It is merely the manner in which they attain their results that differ. Broadly speaking, the liturgical services of either North America or England are quite similar in many respects, but for my money the best builders on this continent can beat their English counterparts at their own game! The English diapason chorus is world renowned, but their secondary chorus just isn't there; an American great division of ten or eleven stops, well designed, will outperform an English great of the same size in all but a very few instances.

And positive divisions! Would Mr. Audet have us return to solo organs? The days of Edwin Lemare's orchestral transcriptions—wonderful as many of them still are—are behind us, and the wealth of genuine organ music we now have, from Mr. Audet's four centuries ago to the present day, can surely be played on a fair sized contemporary American organ with a minimum of compromise.

We hear so much today of Dutch, French and German organs, but we seem very conveniently to forget that our liturgical requirements are totally different to those of the European continent; but nevertheless, I would venture to say that a "typical" American organ would serve far better in a Dutch church, say, than that Dutch organ would sound if transplanted into an American church.

Mr. Audet's remarks about pipe material: I would suggest he conduct some research into this subject, although this matter is sometimes over-emphasized. I would challenge the keenest ears even to hazard a guess as to the "percentage of tin" in a gemshorn, say, on two and a half inch pressure.

In his book *The Modern British Organ*, Noel Bouavia-Hunt very wisely suggests a "trinity" by which to judge an organ: beauty, pattern and surprise. Despite Mr. Audet's allegations, I feel that our best builders today are fulfilling a sacred trust handed down to them through the years.

Sir George Dyson, a few years ago, put it all so succinctly: "If Bach were alive today, would he prefer the stage coach to the bus?"

Sincerely,

DONALD KING

Oh, Him!

Detroit, Mich., March 14, 1961 —

Dear Sir:

I agree with the March editorial, "Sincere!" Without doubt the thing that is doing more to hurt us all is the "Oh, him!" type of thing. The tendency of some university schools of music to be the places to study organ stirs up more damage than is realized and may ruin promising young careers. There are far too many smart alecks in the profession than there should be and far too much of reputation assassination by people who should be bigger by far than they are.

Sincerely,

GORDON YOUNG

### Miss. Alain Is Even Better?

Cleveland, Ohio, March 9, 1961 —

Dear Sir:

The review of Dr. Robert Lodine of the Chicago recital of Marie-Claire Alain prompts the following: She played here, at my invitation, and her program included no improvisation. She used the larger of the two Holtkamps in our R. C. Cathedral, in a building having about a seven second reverberation. Those who heard her were generally of the opinion that she is probably one of the best organists around today. I would amend that to say that she is THE best around today.

Sincerely,

CLIFFORD W. SANDERSON

### What IS an Organ?

Brooklyn, N.Y., March 16, 1961 —

Dear Sir:

I am writing because of an experience I had about a year ago. (Ad enclosed: "Now you can LEARN to play the ORGAN, 5 lessons for \$5). Visiting a sister in Florida I was taken to the home of a neighbor who owned an "organ" and my sister wished to show me off as an "organist." I went unwillingly and with misgivings which were soon realized.

The "organ" was a small electronic instrument with several beetle-like projections, called pedals, and two manuals, one of which appeared to have been sawed in half. After I had struggled to produce something on this, rather poorly, the master of the instrument, a great hulking fellow, proceeded to take off his left shoe (so that he could play the "pedals" better); hunched himself over the instrument and proceeded to show me up. To make the story complete I should add that he had never had a

lesson in his life and did not know one note from another.

I goofed. In fact, my whole life has been a failure. I am at the end of my career and in my long life I have played some magnificent pipe organs and trained some good choirs. I have studied over the long years piano, organ, theory, composition and many other subjects directly or indirectly related to the mastery of what was once proudly called the King of Instruments.

NOW (and I quote) you can learn to play the organ for five dollars and the man who has nothing can outshine the man who has everything.

I goofed. I am an anachronism.

Sincerely,

JAMES MCD. CRAVEN

P.S. On re-reading my own letter and analyzing it, I see that I am really asking a question. What is an organ? and what do you call the man who plays one?

### SEARLE WRIGHT TO TEACH

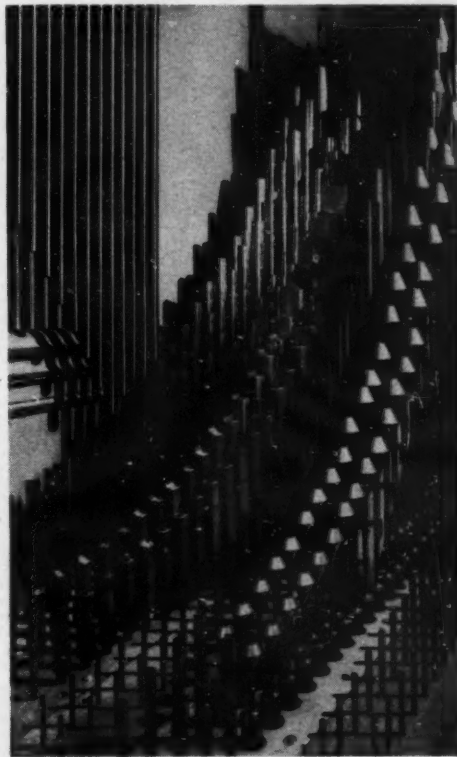
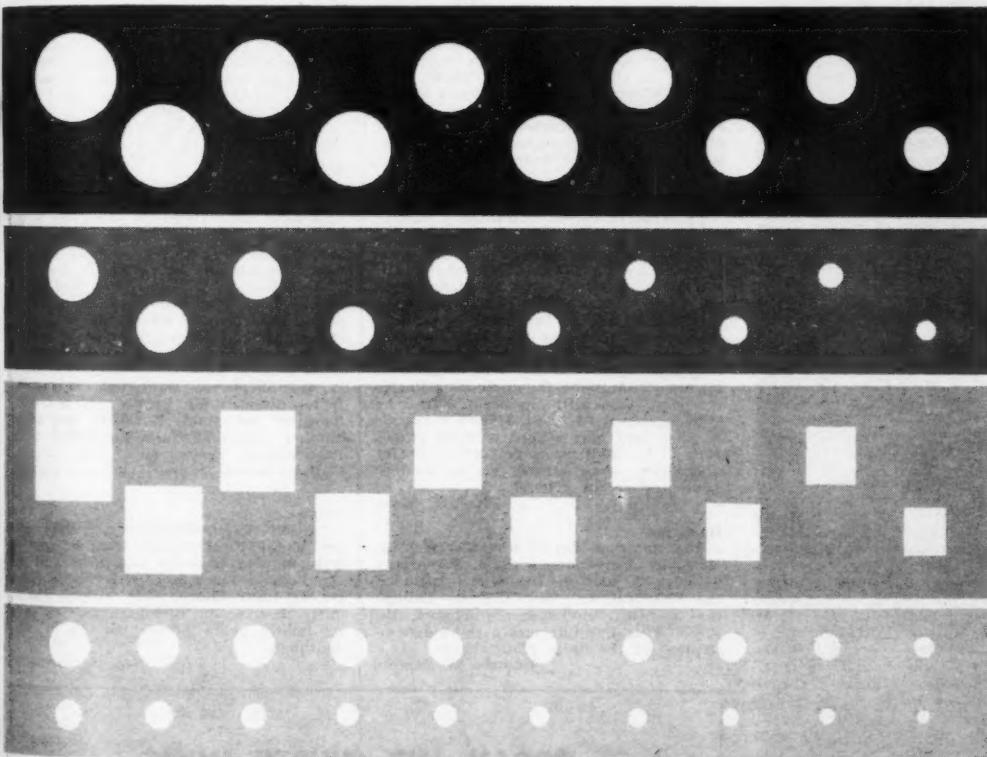
COURSES IN BERKELEY, CAL.

Searle Wright will conduct a seminar in composition at the seventh annual summer school of church music July 10-21 at the Church Divinity School of the Pacific, Berkeley. The class is not for beginners and only those who can demonstrate a proficiency in composition may register for the course.

Mr. Wright will work with other students in classes in anthem repertory for more experienced choirs, geared to the Episcopal liturgical music.

THE 12TH annual summer choir school at Salem College, Winston-Salem, N.C. will be held June 19-24 with this staff: Paul Peterson, Salem College; Henry Pfohl, Brooklyn, N.Y.; Dr. and Mrs. Richard Peek, Charlotte, N.C.; James Hart, Winston-Salem; Mrs. J. R. Blackwell, N.C. choral workshop; Phillip McGuire, Newnan, Ga., and Mrs. Ralph Conrad, Winston-Salem.

DUANE BRANIGAN, University of Illinois, was elected president of the Music Teachers National Association at the biennial meeting Feb. 26-March 1 in Philadelphia. The next convention will be held in February 1963 at Chicago.



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SEQUENCE...



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REGISTRAR—G. D. Jeffery, London  
REGISTRAR FOR EXAMINATIONS—P. C. Silvester, Toronto

All correspondence should be directed to the secretary

### Little, Sidgwick, Berry Listed for RCCO National

Several names well known to readers of THE DIAPASON will be featured in the big RCCO annual convention at St. Catharines at the end of next August.

#### GEORGE LITTLE



George Little is director of the Otter Lake Music Centre, organist of Erskine United Church, lecturer in choral music at McGill University and director of Le Petit Ensemble Vocal. He is perhaps known most widely as the founder and director of the Montreal Bach choir which has sung all over Canada. His lecture at the convention will be entitled Church Leadership in Music.

#### JOHN SIDGWICK



John Sidgwick's choral workshop will bring this English-born and trained choral man to a wide group of delegates from Canada and the United States. As chorus master of the famed Toronto Mendelssohn Choir and a leading Toronto church musician his appearance is expected to create wide interest.

#### RAY BERRY



Ray Berry's function as lecturer on acoustics and panel moderator is almost as well known as his editorship of *The American Organist*. At the St. Catharines convention, Mr. Berry will give an illustrated demonstration-lecture on Design for Worship, with relation to acoustics.

#### London

The London Centre met at the Elmwood Avenue Presbyterian Church March 26 and members were welcomed by B. Van der Hoek, host organist. The program was in charge of Gordon Atkinson who showed pictures of his trip abroad last summer. At the business meeting Chairman T. C. Chattoe presided. A detailed report was given by Martin Boundy of the forthcoming massed choir concert in April sponsored by the centre in co-operation with the Kiwanis music festival.

MARGARET K. NEEDHAM

#### Bay of Quinte

The Bay of Quinte Centre sponsored its fourth annual hymn festival Feb. 23 at Christ Church, Belleville. The choirs were under the direction of John Withers, host organist, who gave a brief history of the tune and words before each hymn was sung. The organists taking part in the service were Donald W. Davenport, Andrew A. Bencie, A. Roy Kendall, C. E. Templer, Egerton Boyce and S. Alec Gordon. The members of the choirs were entertained in the parish hall.

Howard W. Jerome, Keates Organ Co., spoke March 11 about the International Congress of Organists held in London, England, three years ago. He illustrated his talk with a colored movie he made and interrupted the film after each building was shown to play a part of the recital recorded at that particular event.

F. E. MOORE

#### Owen Sound

Members of the Owen Sound Centre met March 26 at the Division Street United Church parlour. There was discussion regarding plans for future meetings with Philip LaMarche in charge of the business period. John Waines and James Mayhew were hosts for the evening. Mr. Waines gave a brief, interesting summary of Mr. Mayhew's music career after which Mr. Mayhew played several Chopin piano works.

The Feb. 24 meeting was held at the home of Mac Sinclair with Mr. Sinclair and Robert Dougherty in charge of the program. Recordings were enjoyed, including an Aeolian-Skinner record on organ building.

Members met in the Division Street Church Jan. 22 for discussion regarding week of prayer arrangements. Mrs. E. M. Dillon, host organist, was in charge of the program for the evening. Mr. LaMarche sang a Willan song. Each member was given a question about church music and there were interesting answers and discussions.

Refreshments were served at the close of each meeting.

RETA MARSHALL

#### Sarnia

The Sarnia Centre visited the churches of two Petrolia members March 21. Members tried the organs at St. Andrew's Presbyterian Church, organist Evelyn Hibbert, and Christ Anglican Church, organist Dwayne McLinchev. The St. Andrew's organ is a 1903 Casavant still in its original condition and finely voiced. At Christ Church members were given a demonstration of the municipal carillon donated in 1910 to the town of Petrolia and housed in the tower of Christ Church. Fred Bicknell, carillonneur, played several arrangements of his own as well as original bell music by Richard Young.

#### Moncton

Wedding and funeral music was the subject of discussion at the Feb. 15 meeting of the Moncton Centre held in St. George's Church. Arrangements were made by R. Douglas Murray, host organist. Ministers, whose organists are members of the Centre, were present by invitation and expressed opinions from the viewpoint of the clergy. A comprehensive list of suitable organ numbers was submitted to members and it is the intention to prepare a catalog of suggested hymns and songs for use at weddings. Music for funerals was discussed at length but no conclusions reached. It was the consensus of opinion that, due to present conditions, soloists rather than choirs would be used at funeral services. A vote of thanks for catering for the supper was extended to the John Alexander Club of the host church.

V. C. BLACKETT

#### Winnipeg

The Winnipeg Centre met March 11 at Augustine United Church to hear Sydney Bryans, organist, and conductor of the Winnipeg Philharmonic choir, give a talk on choral singing and conducting. He outlined his transition from choir boy to organist and later to conductor, especially noting periods in Ireland and Italy. He stressed qualifications necessary for a good conductor: ability to read and interpret the score; ability to play an instrument; a good ear for time and pitch. He also discussed conducting by gesture and the use of the international technic for conducting.

F. A. ANDERSON

#### Toronto

The second name recitalist sponsored by the Toronto Centre this season was Marie-Claire Alain March 7 before a large audience in St. Paul's Avenue United Church. Three excerpts from Couperin's *Messe des Paroisses* opened the program followed by Bach Sonata 5 and Toccata and Fugue in F, Franck A minor Choral and Jehan Alain's *Deux Danses* a *Agni Yavishita* and *Litanies*. An improvisation for which Dr. Healey Willan submitted themes closed the evening.

JOHN DEBRICK

#### Victoria

Members of the Victoria Centre held their March 4 meeting at the First Baptist Church. J. E. Tunstall demonstrated the recently restored and improved organ in works of Handel, Stanley, Whitlock, Hollins and others. Hugo Spilker gave a talk on the changes in the instrument. Refreshments were served after the recital.

DAVID PALMER

#### St. Catharines

St. Catharines Centre met March 19 to hear the Casavant organ recently installed in Christ Anglican Church. Designed on classic lines, the organ stands unenclosed in the rear gallery of the church. Several members played groups of numbers to demonstrate the tonal resources of the new instrument.

GORDON KAY

#### Calgary

The Calgary Centre sponsored a concert March 7 in the Knox United Church. The program included three "firsts" for Calgary. Under the direction of Robert Bell, a choir of members plus additional singers from various choirs of the city sang Britten's *Rejoice in the Lamb* with John Searchfield providing the organ accompaniment. Next Alfred Wilson played the first performance of his own *Elegy*. Following intermission the choir sang Bach's *Sleepers*. Wake with the organ joined by string quartet, two flutists and a recently purchased harpsichord with its owner, Mrs. C. E. Challice, as performer. Coffee and cakes were served in the Ladies' Lounge after the concert.

OLIVE L. MOON

#### Hamilton

The Hamilton Centre met March 22 at McMaster University with D. W. Allaby as host. A tour of the school included the Mills Library, new Divinity College, the beautiful contemporary chapel, the Engineering building and a short demonstration of the Spitz planetarium.

HOWARD W. JEROME

#### Montreal

The March 25 meeting of the Montreal Centre was held in the Mount Royal United Church, Town of Mount Royal, when Nicole Trudeau, winner of the 1960 organ playing contest played the following program: Prelude and Fugue in B flat, Ich ru' zu dir, Herr Jesu Christ and Herr Christ der ein'ge Gottessohn, Bach; Basse de cromorne, Clérambault; Fantasia and Prelude on the Kyrie, Langlais; Ave Maris Stella 3, Dupré, and Postlude, Vierne. Miss Trudeau, who is sightless, is a pupil of Georges Lindsay. The Jacobean Singers, a mixed sextette directed by Ruth Sommers, sang: O Lord Make Thy Servant Elizabeth, Byrd; Almighty and Everlasting God, Gibbons; If Ye Love Me, Tallis; O Lord Maker of All Things, Mundy; Justorum Animas, Byrd, and Callagavant Oculi Mei, Victoria. Chairman Monty Matthews thanked the performers and concluded the program by playing: Ballade in D, Clokey; Canzona on Liebest Jesu, Purvis, and Passacaglia and Fugue, Willan. A short business meeting was conducted and refreshments were served to members and guests.

DAVID T. BROWN

#### Edmonton

Members of the Edmonton Centre boarded a chartered bus March 27 for their annual organ crawl. First stop was at the home of Luke Van Kirk for a build-it-yourself Schoberg electronic in the rumpus room. Next at Strathcona United Church the group heard the Baldwin model 5-A. The crawlers then proceeded to the Central United Church where the two-manual Casavant was heard and the choir sang under Peter Delicate's direction: Then Did Jesus Pray, McCormick; All in the April Evening, Robertson; Jesu, Son of God, Mauri, and Opening Chorus, Olivet to Calvary, Maunder. Refreshments were served by members of the choir.

MARVELYN SCHWERMANN

#### Oshawa

A Lenten recital of organ and choral music was sponsored by the Oshawa Centre March 12 at St. George's Anglican Church. F. A. Reesor, organist of the church, was recitalist. His program: Chaconne, Couperin; Larghetto, Bassani; Echo, Scheidt; We Believe in One God, Bach; Pastorale, Franck; Hymn for Communion, John Robertson; Aria and Fugue, Willan; Menuet Gothique, Boellmann; Litany, Roberts, and Movement 1, Sonata 6, Mendelssohn. The Canterbury singers under the direction of Mrs. G. K. Drynan sang a recital of a cappella music including two harmonizations, one by Cruger, one by Bach, of Ah, Holy Jesu; English traditional The Bellman Song; Jesu Dulcis Memoria, Vittoria, and three liturgical motets, Willan (O King to Whom All Things Do Live, O How Sweet and Rise Up, My Love, My Fair One).

MARGARET DRYNAN

#### Windsor

The Windsor Centre sponsored a Lenten musical service March 12 at the Lincoln Road United Church. Allanston G. Y. Brown, FRCO, played: Rise, My Soul, to Watch and Pray, Walther; O Sacred Head, Buxtehude; Variations on an Irish Church Melody, G. Shaw, and Meditation on a Theme from Palestrina, Brown. Two duets preceded a group by the host church choir: Man of Sorrows, Abernethy; Drop, Drop, Slow Tears, Graham; A Saviour of the World, Goss; The Lord Is My Shepherd, Matthews; Wayne E. Belton directed. Mr. Brown returned with Requiem Aeternum, Harwood and after another group of duets concluded with Processional Verses on Pange Lingua, William Sewell.

#### Ottawa

Russell Green, organist and choir-master of the First Baptist Church, gave a talk on The Organist and his Choir at the Feb. 25 meeting of the Ottawa Centre at First Church. Mr. Green was a choir director in Birmingham, England, for many years before coming to this continent.

JEAN SOUTHWORTH

## ORGAN AND CHURCH MUSIC

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## New for Chorus

With choir directors immersed in Lenten and Easter activities—the heaviest and most taxing season of the church year—most publishers held off sending new material for our perusal this month, so our stack was a pale shadow of, say, last month's.

It was interesting to see that some of the music received was for Easter. Perhaps by the time this issue reaches its subscribers choral people will be sufficiently recovered to be thinking about next season.

A very practical Easter item is Donald Cashmore's *The Strife Is O'er* (Novello), a kind of chorale with ritornello in the Bach cantata manner with various instrumental and organ possibilities and easy voice parts. The last two of Nine Motets by Bernard Naylor (Whit Sunday and Trinity Sunday) are, like the first seven, for highly trained groups; diverse, wide ranges, untrite harmonic resonances must be noted.

A cantata *The Easter Story* by Robert B. Reed (J. Fischer) is a run-of-the-mill elementary cantata with narrator. No choir would receive or dispense much inspiration here. Daniel Moe's *Easter Canticle* is an attractive a cappella piece with a big ending. Paul Van Dyke's *Psalm of the Good Shepherd* uses the King of Love words and has a short solo for soprano or tenor. John Dressler has a usual hymn anthem, *Christ Whose Glory Fills the Skies*, on the familiar Ratisbon tune. William Blanchard's un-

accompanied *Into the House of God* rises to a big climax and resolves softly. Genevieve Fritter's *Judean Hills Are Holy* is sentimental fare. Handbells join junior choir in Marian McLaughlin's *The Cradle*.

Wihla Hutson's two originals for Shawnee Press—*Mighty Is the Lord* and *This We Give*—are both of them practical but tend toward melodic monotony.

From Skidmore comes a group of Christmas materials: *Sing Ye Praise to the New Born King* by Jack Dane Litten; *Gloria Tibi, Domine* by Philip Gordon; *SATB, SAB and SSA Before Thy Cradle* arranged from Bach by Mr. Gordon, and *SSAs of Joseph Dearest and The Bagpipe Carol* by Joyce Barthelsson. We fail to sense the crying need for another overblown arrangement of *Onward Christian Soldiers* but Skidmore has one by Don Smith.

Three arrangements of American folk hymns appear in the Broadman Press list. There is an Eric Thiman unison with descant on *Wondrous Love*, a John Work setting, unison with flute, with the text *Unto the Hills I Lift Mine Eyes* and Carlton Young's unison and two-part *Come Thou Fount of Every Blessing*. A slightly later and weaker period in American hymnody is represented by T. W. Dean's arrangement of *What a Friend We Have in Jesus*. H. Max Smith has made an SATB of a popular Bach secular cantata aria with the text *Like a Shepherd, God Doth Lead Us*. Grant Keely has edited a *Great Redeemer*, We Adore Thee by Saint-Saens. The second

award 1959 Broadman anthem, *Who Can Find a Virtuous Woman?* by Mark Fax is largely of recitative rather than lyric character. Lois Rhea's *SSA For Me* has limited musical interest.

World Library has a sort of unison musical recitation on the *Prayer of St. Francis* by Jan Nieland.

Galaxy sends *Canticle* by Gerald Cockshott, an interesting unaccompanied setting of a well-loved *Song of Solomon*; one measure has a bass range of a major 13th but this sort of thing happens just once.—FC

## TRACKER JOINS FLUTES AND STRINGS IN PROGRAM

Vicki Riley was organist in a chamber program March 5 at All Saints Church, Palo Alto, Cal. The organ is a tracker built in 1906-1907 by Thomas Whaley. It has remained unchanged except for replacement of the bellows box by an electric blower and the addition of some pipes.

Flutes, violins and cellos joined Mrs. Riley in: *Trio Sonata in A minor*, Telemann; *Trio in F and Sonata in A minor*, Quantz and *Concerto 6 in B flat*, Opus 4.

THE GLEE CLUB of St. Michael's College, Winooski Park, Vt., was the first American group to sing *Te Mater Alma Numinis*, a motet by Jean Papineau, University of Montreal composer, when it appeared April 15 at the University of Montreal auditorium.

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## NEW REUTER WILL GO TO KENTUCKY CHURCH FOR HARRODSBURG BAPTIST

**Three-Manual Installation Is Scheduled  
for Fall of 1962 - Charles Ward  
Designed, Will Also Install  
the Instrument**

The Reuter Organ Company has been awarded a contract to build a three-manual, 39-rank organ for the Harrodsburg, Ky. Baptist Church. The great and positiv divisions will be unenclosed, the swell expressive.

Negotiations for the sale of the instrument were handled by Charles Ward of the Reuter staff who will install the organ and who collaborated on the design with other members of the Reuter firm. Installation is scheduled for the fall of 1962.

The stoplist is as follows:

**GREAT**  
Quintaton, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Bourdon, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Spitzflöte, 4 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Fourniture, 4 ranks, 244 pipes  
Trumpet, 8 ft., 61 pipes  
Chimes, (prepared)

**SWELL**  
Rohrflöte, 8 ft., 61 pipes  
Viole de Gambe, 8 ft., 61 pipes  
Viole Celeste, 8 ft., 49 pipes  
Principal, 4 ft., 61 pipes  
Flauto Traverso, 4 ft., 61 pipes  
Blockflöte, 2 ft., 61 pipes  
Scharf, 4 ranks, 183 pipes  
Trompette, 8 ft., 61 pipes  
Hautbois, 4 ft., 61 pipes  
Tremolo

**POSITIV**  
Gedeckt, 8 ft., 61 pipes  
Rohrflöte, 4 ft., 61 pipes  
Nasard, 2 1/2 ft., 61 pipes  
Principal, 2 ft., 61 pipes  
Tierce, 1 3/5 ft., 61 pipes  
Zimbel, 3 ranks, 183 pipes  
Cromorne, 8 ft., 61 pipes  
Tremolo

**PEDAL**  
Principal, 16 ft., 32 pipes

Bourdon, 16 ft., 32 pipes  
Quintaton, 16 ft., 32 notes  
Quint, 10 1/2 ft., 32 notes  
Octave, 8 ft., 32 pipes  
Quintaton, 8 ft., 32 notes  
Choral Bass, 4 ft., 12 pipes  
Quintaton, 4 ft., 32 notes  
Hohlfloete, 2 ft., 32 pipes  
Mixture, 3 ranks, 96 pipes  
Fagotto, 16 ft., 32 pipes  
Fagotto, 8 ft., 12 pipes  
Fagotto, 4 ft., 12 pipes

## CHORAL VESPER OPENS NEW EDIFICE IN TOLEDO, OHIO

Dedication ceremonies for the new Christ Presbyterian Church, Toledo, Ohio, were highlighted by a choral vesper service March 12. Paul Marion, minister of music, conducted choirs, soloists and orchestra in a performance of works by Buxtehude, Bach, Holst, Titchcomb, Vaughan Williams, Herried, Willan and Hovhanness. The service was accompanied by Florence M. Perrine, organist of the church, who played: Trumpet Voluntary, Purcell; Fantasie in G minor, Bach; Nef, Vitrail and Tu es petra, Byzantine Sketches, Mulet.

## NEW ORGAN, PERCUSSION WORK HEARD AT SYRACUSE

Overture for organ and percussion by Franklin E. Morris, Syracuse University school of music, was played on a faculty recital Feb. 19 by Will O. Headlee and the university percussion ensemble directed by Dr. Harwood Simmons. The program also included Chorale-Toccata on Ein feste Burg, Muller-Zurich, for brass quartet and organ.

GORDON YOUNG'S Sonata in A minor was played by the composer March 4 at Detroit's Scottish Rite Cathedral. Mr. Young also played Handel Concerto 2 in B flat and Polka and Fugue, Schwanda, Weinberger, with the Scandinavian society orchestra.

RUTH BRANCH, dean of the Westchester AGO Chapter, was soloist March 11 with the Queens Symphony Orchestra, David Katz conductor, in the Poulenc Concerto at Jamaica, N. Y. high school auditorium.

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The First Church of Christ Scientist, Aurora, Ill. has contracted with the Schantz Organ company for a three-manual instrument for its new contemporary building. The tonal design was by William Aylesworth in collaboration with A. C. Strahle, district manager for Schantz.

The stoplist is as follows:

#### GREAT

Quintaton, 16 ft., 73 pipes  
Principal, 8 ft., 61 pipes  
Bordun, 8 ft., 61 pipes  
Quintaton, 8 ft.  
Octave, 4 ft., 61 pipes  
Rohrflöte, 4 ft., 61 pipes  
Quinte, 2 3/4 ft., 61 pipes  
Superoctave, 2 ft., 61 pipes  
Fourniture, 4 ranks, 244 pipes  
Chimes  
Tremulant

#### SWELL

Gedackt, 8 ft., 68 pipes  
Principal, 8 ft., 68 pipes  
Sallcional, 8 ft., 68 pipes  
Voix Celeste, 8 ft., 61 pipes  
Prestant, 4 ft., 73 pipes  
Flute Octaviane, 4 ft., 68 pipes  
Flautino, 2 ft.  
Plein Jeu, 3 ranks, 183 pipes  
Contra Fagot, 16 ft., 61 pipes  
Trompette, 8 ft., 61 pipes  
Hautbois, 4 ft., 61 pipes  
Tremulant

#### CHOIR

Nasonflöte, 8 ft., 61 pipes  
Flauto Dolce, 8 ft., 61 pipes  
Celeste, 8 ft., 49 pipes  
Koppelflöte, 4 ft., 61 pipes  
Rohr Nazat, 2 3/4 ft., 61 pipes  
Blockflöte, 2 ft., 61 pipes  
Terz, 1 3/5 ft., 61 pipes  
Clarinet, 8 ft., 61 pipes  
Tremulant

#### PEDAL

Contrebasse, 16 ft., 12 pipes  
Bourdon, 16 ft., 56 pipes  
Quintaton, 16 ft.  
Principal, 8 ft., 44 pipes  
Bourdon, 8 ft., 12 pipes  
Quintaton, 8 ft.  
Octave, 4 ft., 12 pipes  
Bourdon, 4 ft., 12 pipes  
Quintaton, 4 ft.  
Contra Fagot, 16 ft.  
Fagot, 8 ft.  
Fagot, 4 ft.

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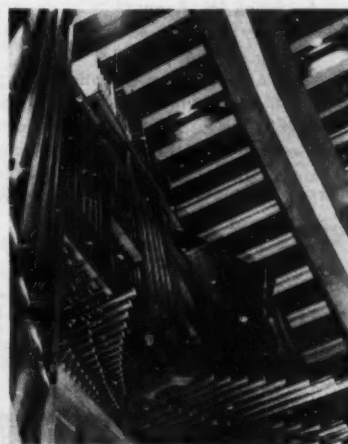
## Huge Tracker Completed by Beckerath for Oratory in Montreal

What may be the largest tracker organ ever installed in North America, a five-manual built by the Hamburg, Germany, designer, Hugo von Beckerath, in the new St. Joseph's Oratory, Montreal, was opened Nov. 13 with a recital by André Marchal, who came from Paris especially for the event. The organ was dedicated early that day with the Little Singers of Mount Royal, the apostolic delegate to Canada and Raymond Daveluy, titular organist, taking part in the occasion.

Because of the current heightened interest in tracker action, the new instrument is expected to attract a great deal of attention. And with many beautiful photographs available, we felt our readers would wish to see them.

Mr. Daveluy played his first recital on the instrument Dec. 11, a program devoted to French composers and Bach. The shrine organ has been broadcast on coast-to-coast TV over the Canadian Broadcasting Corporation network.

**BOMBARDE**  
 Bourdon, 16 ft., 56 pipes  
 Flute en Montre, 8 ft., 56 pipes  
 Gros Nazard, 5 1/3 ft., 56 pipes  
 Prestant, 4 ft., 56 pipes  
 Grosse Tierce, 3 1/5 ft., 56 pipes  
 Nazard, 2 2/3 ft., 56 pipes  
 Quarte de Nazard, 2 ft., 56 pipes  
 Tierce, 1 3/5 ft., 56 pipes  
 Grand Fourniture, 6 ranks, 336 pipes  
 Bombarde en Chamade, 16 ft., 56 pipes  
 Trompette en Chamade, 8 ft., 56 pipes  
 Clairon en Chamade, 4 ft., 56 pipes

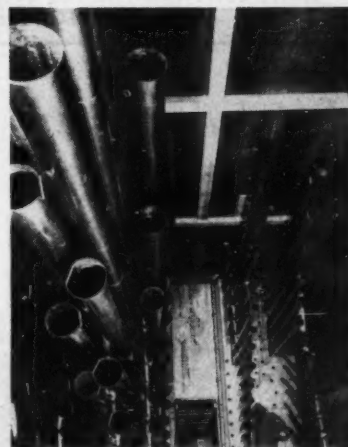


Regale seen from below.



32 ft. Montre dwarfs man.

Birdseye view into organ.



The disposition of the five manuals of this organ is as follows:

**GRAND-ORGUE**  
 Montre, 16 ft., 56 pipes  
 Montre, 8 ft., 56 pipes  
 Flute Conique, 8 ft., 56 pipes  
 Flute a Cheminée, 8 ft., 56 pipes  
 Prestant, 4 ft., 56 pipes  
 Cor de Nuit, 4 ft., 56 pipes  
 Quinte, 2 2/3 ft., 56 pipes  
 Doublette, 2 ft., 56 pipes  
 Fourniture, 6 ranks, 336 pipes  
 Cymbale, 4 ranks, 224 pipes  
 Trombone, 16 ft., 56 pipes  
 Trompette 8 ft., 56 pipes

**RECIT**  
 Quintaton, 16 ft., 56 pipes  
 Principal, 8 ft., 56 pipes  
 Flute a Fuseau, 8 ft., 56 pipes  
 Gemshorn, 8 ft., 56 pipes  
 Gemshorn Céleste, 8 ft., 44 pipes  
 Prestant, 4 ft., 56 pipes  
 Flute a Bec, 4 ft., 56 pipes  
 Nazard, 2 2/3 ft., 56 pipes  
 Cor de Nuit, 2 ft., 56 pipes  
 Piccolo, 1 ft., 56 pipes  
 Plein Jeu, 5 ranks, 280 pipes  
 Cymbale, 3 ranks, 168 pipes  
 Cornet, 6 ranks, 217 pipes  
 Cor Anglais, 16 ft., 56 pipes  
 Hautbois, 8 ft., 56 pipes  
 Musette, 4 ft., 56 pipes

**POSITIF**  
 Montre, 8 ft., 56 pipes  
 Bourdon, 8 ft., 56 pipes  
 Prestant, 4 ft., 56 pipes  
 Flute Conique, 4 ft., 56 pipes  
 Nazard, 2 2/3 ft., 56 pipes  
 Doublette, 2 ft., 56 pipes  
 Gemshorn, 2 ft., 56 pipes  
 Tierce, 1 3/5 ft., 56 pipes  
 Larigot, 1 1/3 ft., 56 pipes  
 Plein Jeu, 5 ranks, 280 pipes  
 Saqueboute, 16 ft., 56 pipes  
 Cromorne, 8 ft., 56 pipes  
 Chalumeau, 4 ft., 56 pipes

**ECHO**  
 Bourdon, 8 ft., 56 pipes  
 Quintaton, 8 ft., 56 pipes  
 Principal en Bois, 4 ft., 56 pipes  
 Flute Sylvestre, 2 ft., 56 pipes  
 Larigot, 1 1/3 ft., 56 pipes  
 Plein Jeu, 4 ranks, 224 pipes  
 Sesquialtera, 2 ranks, 112 pipes  
 Ranquette, 16 ft., 56 pipes  
 Régale, 8 ft., 56 pipes

**PEDAL**  
 Montre, 32 ft., 32 pipes  
 Montre, 16 ft., 32 pipes  
 Flute, 16 ft., 32 pipes  
 Soubasse, 16 ft., 32 pipes  
 Montre, 8 ft., 32 pipes  
 Flute Creuse, 8 ft., 32 pipes  
 Prestant, 4 ft., 32 pipes  
 Flute a Fuseau, 4 ft., 32 pipes  
 Cor de Nuit, 2 ft., 32 pipes  
 Fourniture, 4 ranks, 128 pipes  
 Plein Jeu, 6 ranks, 192 pipes  
 Bombarde, 32 ft., 32 pipes  
 Bombarde, 16 ft., 32 pipes  
 Basson, 16 ft., 32 pipes  
 Trompette, 8 ft., 32 pipes  
 Clairon, 4 ft., 32 pipes

## MUSIC FOR THE ORGAN

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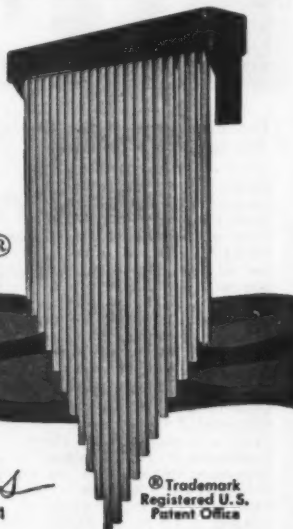
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#### CARL G. ALEXIS

Carl G. Alexis marked his 40th anniver-  
sary March 12 as organist of the First  
Lutheran Church, Rockford, Ill. The con-  
gregation at its family night service gave  
him a wrist watch and a sum of money.

A member of the Chicago AGO Chapter  
for 40 years, Mr. Alexis studied at Augus-  
tana College, Rock Island, Ill., at the Univer-  
sity of Nebraska, at the Minneapolis  
School of Music and at the American Con-  
servatory in Chicago. He also studied a  
year in Stockholm, Sweden.

THE EIGHTH "festival of freedom"  
vespers was held Feb. 19 at the First  
Presbyterian Church, Detroit; Gordon  
Young was organist-choirmaster.

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The stoplist:

## GREAT

Open Diapason, 8 ft., 61 pipes  
Melodia, 8 ft., 61 pipes  
Gamba, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Twelfth, 2 2/3 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Chimes, 25 notes  
Tremolo

## SWELL

Bourdon, 16 ft., 73 pipes  
Diapason, 8 ft., 73 pipes  
Stopped Flute, 8 ft., 73 pipes  
Sallcional, 8 ft., 73 pipes  
Celeste, 8 ft., 73 pipes  
Principal, 4 ft., 73 pipes  
Flute Harmonique, 4 ft., 73 pipes  
Zauber Flute, 2 ft., 73 pipes  
Mixture, 3 ranks  
Harmonic Trumpet, 8 ft., 73 pipes  
Oboe Clarion, 4 ft., 73 pipes  
Chimes  
Tremolo

## CHOIR

Geigen Principal, 8 ft., 73 pipes  
Gedeckt, 8 ft., 73 pipes  
Dulciana, 8 ft., 73 pipes  
Unda Maris, 8 ft., 73 pipes  
Flute, 4 ft., 73 pipes  
Gemshorn, 4 ft., 73 pipes  
Nasard, 2 2/3 ft., 73 pipes  
Block Flute, 2 ft., 73 pipes  
Tierce, 1 3/5 ft., 73 pipes  
English Horn, 8 ft., 73 pipes  
Tremolo



## ADEL HEINRICH

Adel Heinrich has taken a leave of absence to study for her doctorate and to devote as much time as possible to the composition of choral and organ music. She has just had 32 treble anthems purchased for publication by the Boston Music Company.

Trained at Western Reserve University, Cleveland, and with MSM from Union Seminary, Miss Heinrich was organist and choir director for four years at the Second Congregational Church, Holyoke, Mass.

## PEDAL

Principal Bass, 16 ft., 32 pipes  
Bourdon, 16 ft., 32 pipes  
Gedeckt, 16 ft., 32 pipes  
Quint, 10 3/4 ft.  
Octave, 8 ft., 32 pipes  
Bourdon, 8 ft.  
Gedeckt, 8 ft.  
Choral Bass, 4 ft.  
Bourdon, 4 ft.  
Trumpet, 16 ft., 32 pipes  
Trumpet, 8 ft., 12 pipes  
Trumpet, 4 ft., 12 pipes

SIR WILLIAM H. HARRIS, who has been organist and master of the choristers at St. George Chapel, Windsor in England, since 1933, will retire in July. He is 77.

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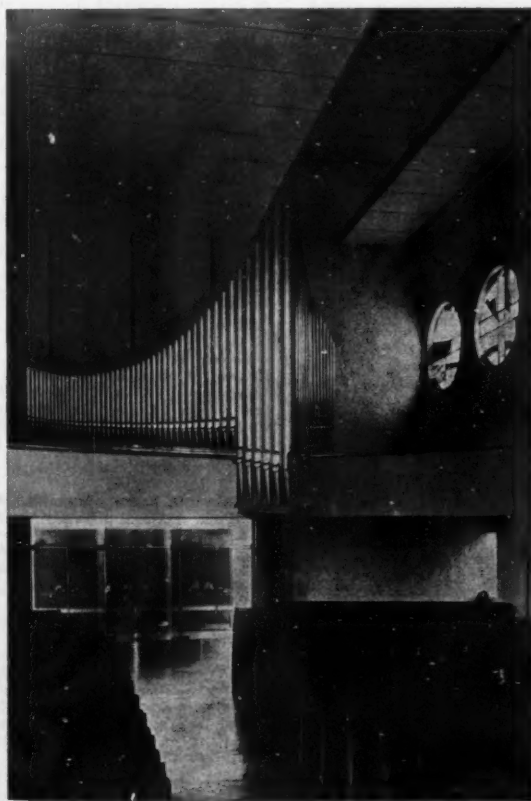
1. Principal 8'
2. Rohrflöte 8'
3. Octave 4'
4. Kleingedackt 4'
5. Sesquialtera 2 ranks
6. Schwegel 2'
7. Mixture 5-7 ranks
8. Trompete 8'

## Pedal

16. Offenbass 16'
17. Principalbass 8'
18. Gedecktbas 8'
19. Principal 4'
20. Rauschpfeife 3-4 ranks
21. Lieb. Posaune 16

## Oberwerk

9. Holzgedackt 8'
10. Quintade 8'
11. Nachthorn 4'
12. Principal 2'
13. Quinte 1 1/3'
14. Scharfzimb 3-4 ranks
15. Krummhorn 8'
- Tremulant



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# Programs of Organ Recitals of the Month

**Susi Jeans, Dorking, England** — Kresge Auditorium, MIT, Cambridge, Mass. April 12: Concerto in D major, organ and strings, Benjamin Cooke; Partita on O Heiland reiss die Himmel auf, Walter Pacht (dedicated to Lady Jeans); Concerto in C minor, organ and strings, Stanley; O Ewigkeit, du Donnerwort, Was mich Gott will, O wie selig sind die Frommen und Hun danket alle Gott, Franz Schmidt; Toccata Francesa, Augustinus Kropfleiter (dedicated to Lady Jeans); Concerto in D, organ and strings, William Herschel.

**Earl Barr, Minneapolis, Minn.** — First Lutheran Church, March 12: Concerto in A minor, Vivaldi; Jesu, Joy of Man's Desiring, Bach; Giga, Bossi; Blessed Are Ye Who Live in Faith and My Heart Is Filled with Longing, Brahms; Introduction and Fugue on Ad Nos, Liszt; Passion Symphony, Dupré; Carillon, Sowerby; Arabesque for the Flutes and Epilogue on a Frescobaldi Theme, Langlais. St. Paul's Parish, Feb. 26: Vivaldi and Dupré as above; O Sacred Head, Abide with Us and Prelude and Fugue in A minor, Bach; Wareham, Wright.

**Jeryl Powell, Roanoke, Va.** — For the Roanoke AGO Chapter, Second Presbyterian Church, March 12: Sonata 7 in G minor, Bach; Chromatic Fugue, Pachelbel; Adagio, Concerto in G, Mozart; Allegro, Concerto 13 and Sonata in E minor, Handel; Litanies and Andante, Alain; Scherzetto, Vienne; Romance, Honegger; Antiphon 3, Dupré; Carillon-Sortie, Mulet. Jane Rasmussen, flutist, shared the program.

**Wilmoth Marshall, Columbia, Tenn.** — Hume Chapel, George Peabody College for Teachers, Nashville, March 5 and 6: Fantasia in C minor, Bach; Sonata in C major, Krebs; Chorale in B minor, Franck; Processional, Bloch; Pastoral, Read; Bevan, Willan; Tintinnabulation-Carillon, Schafer; Priscilla Tewksbury Peck, flutist, assisted.

**Preston Rockholt, MusD, FAGO, Augusta, Ga.** — LaGrange, Ga. College, March 6: Jesus, Priceless Treasure, Walther; Flute Solo, Arne; Concerto 2 in B flat major, Handel; Arioso, Sleepers Awake, a Voice Callet and Toccata and Fugue in D minor, Bach; Pièce Héroïque, Franck; La Nativité, Langlais; Toccata in F major, Widor.

**Parry Parrigin, Columbia, Mo.** — Methodist Church, Bolivar, Mo., Feb. 26: Trumpet Voluntary, Purcell; Jesu, Joy of Man's Desiring, Bach; Concerto 2, Handel; Break Thou Bread of Life and Rhythmic Trumpet, Bingham; Brother James's Air, Wright; Pange Lingua, Williams; Divertissement, Vienne.

**Clare Bradshaw, LaHarpe, Ill.** — Trinity Lutheran Church, Galesburg, March 1: I Call to Thee, Lord Jesus Christ, Who Will Suffer God to Guide Him and Hark! a Voice Saith All Are Mortal, Bach; Prelude, Fugue and Variation, Franck; Adorn Thyself, My Soul and A Rose Tree Hath Arisen, Brahms.

**William Lowden, Red Bank, N.J.** — Student of Herbert Burtis, First Methodist Church, March 12: Prelude and Fugue in G minor, Bach; O World I Now Must Leave Thee, Brahms; Prelude, Pastoral Song, Flutes and Pasticcio, Langlais.

**Edward Ludlow, Des Moines, Iowa** — Student of Russell Saunders, Drake University Christian Church, Feb. 21: Prelude and Fugue in E minor; Bruhns; Fantasia in F minor, K 594, Mozart; Toccata, Adagio and Fugue in C, Bach; Sonata 3, Hindemith; Outburst of Joy, Messiaen.

**Edward Johe, Columbus, Ohio** — First Congregational Church, March 3: Prelude in A minor, Bach; Fantasia in C, Franck; Pastoral, Vivaldi; A Mountain Spiritual, Whitney; Domine Deus Rex Caelstis, Qui Tollis, Amen and Benedictus, Solemn Mass for Parish Use, Couperin.

**Marjorie Robinson, Red Bank, N.J.** — Student of Herbert Burtis, First Methodist Church, March 12: Prelude and Fugue in E minor, From God I Will Not Turn and Lord Jesus Christ Turn Unto Us, Bach; Elegie and Scherzetto, Vienne; Te Deum, Langlais.

**Anthony Rahe, ATL, Houston, Tex.** — Church of St. John the Divine, Feb. 22: That I May Love Thee, Zuniga; Three Elevations, Dupré; Chorale 3, Andriessen; Heiliger Geist, Rowley.

**Virgil Fox, New York City** — For the Clinch, Iowa AGO Chapter, First Presbyterian Church, March 12: Prelude and Fugue in B minor and Trio Sonata 6, Bach; Fantasia in F minor, Mozart; Toccata, Suite, Opus 5, Durufle; Giga, Bossi; Londonderry Air, traditional; Finale and Chorale in E major, Franck.

**William J. Gravesmill, Memphis, Tenn.** — For the Birmingham, Ala. AGO Chapter, Highlands Methodist Church, March 5: Chattanooga AGO Chapter, Lookout Mountain Presbyterian Church, Feb. 5; Florence Ala. AGO Chapter, Feb. 7, First Presbyterian Church; First Methodist Church, Tupelo, Miss., Feb. 19, and faculty recital, Southwestern at Memphis, Feb. 14: Praludium, Pastoral and Finale, Micheelsen; Fantasia in C minor, Prelude and Fugue in C minor, Prelude and Fugue in A minor, Bach; Fantasia in F minor, K 608, Mozart; Canon in B minor, Schumann; Voluntaries for Organ, Stanley.

**Arthur Carkeek, AAGO, Greencastle, Ind.** — For the St. Louis AGO Chapter, Feb. 27, St. Peter's Episcopal Church: Prelude and Fugue in F sharp minor, Buxtehude; Le Coucou, Daquin; Soeur Monique, Couperin; Prelude and Fugue in A major, Wer nur den lieben Gott, Christum wir sollen loben schon, Herr Jesu Christ, dich zu uns wend und In Dir ist Freude, Bach; Preludes 2 and 9, Milhaud; Fugue, Honegger; La Nativité and Les Rameaux, Langlais.

**Homer Whitford, Belmont, Mass.** — McLean Hospital, April 4: Chorus, Occasional Oratorio, Handel; Aria, Orchestral Suite and Spring Comes Laughing, Peasant Cantata, Bach; Andante, Concerto in D minor, Mozart; Chorale and Prayer, Gothic Suite, and Joyous Prelude, Boellmann; The Swan and Marche Héroïque, Saint-Saens; Suite, In Vermont, Whitford.

**David H. Wehr, Boise, Idaho** — Cathedral of the Rockies, March 19: Magnificat, Titelouze; My Soul Exalts the Lord and Fugue in G minor, Bach; Noel Basque, Benoit; Alleluia, Dubois; Crusader's Hymn and Hymn of Joy, Young; Forest Green, Purvis; Olivet, Bingham; Adagio for Strings, Barber; Holy God, We Praise Thy Name, Peeters.

**Mrs. Carl E. Atkinson, Denver, Colo.** — Park Hill Methodist Church, March 12: Fanfare, Lemmens; Dreams, McAnis; Pastoral in E major, Franck; Come, Sweet Death and Toccata and Fugue in D minor, Bach; Pastoral and Finale, Sonata 1, Guilmant; Stabat Mater, French Melody; Mercy and Amsterdam, Gottschalk; Festival Toccata, Fletcher.

**Gordon Wilson, Winter Park, Fla.** — St. Thomas Church, New York City, March 20: Kyrie, Thou Spirit Divine, Bach; Diferencias sobre el canto del cabellero, Cabezon; Nun komm, der Heiden Heiland, Buxtehude; Prelude and Fugue in E minor, Bruhns; Symphony in G major, Sowerby.

**Harry N. Currier, San Antonio, Tex.** — Madison Square Presbyterian Church, March 12: Wenn wir in höchsten Nöten sein, Bach; Prelude and Fugue in A major, Selby; Dominus Regit Me, Young; Pièce Héroïque, Franck; Lyric Interlude, Schreiner; Sonata in C minor, Guilmant.

**Phillip Steinhaus, Bloomfield Hills, Mich.** — Kirk in the Hills, Feb. 19: The Tumult in the Praetorium, Maleingreau; Jesus Accepts Sorrow and Eternal Purposes, Messiaen; Picardy, Young; Adagio, Sonata 1 and Toccata in F major, Bach; Grande Pièce Symphonique, Franck.

**Students of Joseph Leonard, Albuquerque, N.M.** — St. John's Episcopal Cathedral, Feb. 28: Maude Crosno — Adagio, Sonata 1 in F minor, Mendelssohn; Priscilla Danfelter — Grave and Allegro Mendelssohn and Forest Green, Purvis; Maestoso e Vivace, Sonata 2 in C minor, Judith Harlacher — Trumpet in Dialogue, Clérembault; Cantabile, Franck, and In Thee Is Joy, Bach; Phyllis Gaines — Canon in B minor, Schumann; Neal Osborn — Allegro, Concerto in A minor, Bach and Toccata, Reger; Joe McCharen — Fugue on B-A-C-H, Schumann; Fugue in G major, Bach, and Mors et Resurrection, Langlais; Robert Loyd — Fantasia in F minor, Mozart; Litanies, Alain, and Cortège et Litanie, Dupré.

**Clayton A. Rogers, Bangor, Maine** — For Bangor AGO Chapter, Columbia Street Baptist Church, April 3: Prelude in D major, Fischer; Psalm 20, Marcello; Agincourt Hymn, Dunstable; Toccata in E minor, Pachelbel; Fountain Reverie, Fletcher; Three Miniatures, Peeters; Festival Voluntary, Goemanne. The choir of the church provided the first half of the program under Mr. Rogers' direction.

**Students of Enid Woodward, Northfield, Minn.** — Judith Johnson, Elizabeth Oman and La Donna Nelson, Carleton College chapel, March 5: Dorian Toccata, Bach; Fugue in C major, Buxtehude; Prelude and Fugue on a Theme of Vittoria, Britten; Apparition de l'Eglise éternelle, Messiaen; Canon, Chacony and Fugue, Sowerby; Prelude, Fugue and Variation, Franck; Carillon, Vienne.

**James McGrath, Missoula, Mont.** — Student of Laurence Perry, Montana State University recital hall, Jan. 29: Prelude and Fugue in F sharp minor, Buxtehude; Variations on the Milanese Giliardi, Cabezon; Prelude and Fugue in B minor, Bach; Sonata 2, Hindemith; Toccata and Ayre, Selleck; Chorale in E major, Franck.

**Robert Wight, Peterborough, Ont.** — St. James United Church, March 5: Fantasia in G, By the Waters of Babylon and Come Holy Ghost, Bach; Arabesque, Berceuse and Scherzetto, Vienne; The Fifers, Dandrieu; Tune for the Flutes, Stanley; A Mighty Fortress Is Our God, Walcha. The choir and Jean Jackman, soprano, assisted.

**Grady Wilson, Ann Arbor, Mich.** — St. Thomas Church, New York City, March 13: Grand Jeu, DuMège; Nun komm, der Heiden Heiland, Buxtehude and Bach; Fantasia and Fugue in G minor, Bach; Pastoral, Roger-Ducasse; Arabesque for the Flutes, Langlais; Prelude and Toccata, Suite 5, Durufle.

**Orpha Ochse, Arcadia, Cal.** — First Congregational Church, Pasadena, March 13: Grand Jeu, DuMège; Da Jesus an dem Kreuze stund, Scheidt; Sonata in F minor, Mendelssohn; Magnificat in G, Dandrieu; Symphonic Meditation 2, Messiaen; Fantasia and Fugue in G minor, Bach.

**Russell Saunders, Des Moines, Iowa** — Drake University Faculty series, University Christian Church, Feb. 7: Chorale in A minor, Franck; Sonata 6, Vivaldi; Concerto in G minor for organ, strings and timpani, Poulenc.

**Elisabeth Hamp, Champaign, Ill.** — St. Peter's E and R United Church of Christ, March 12: I Cry to Thee, Lord Jesus Christ and As Jesus Hung Upon the Cross, Scheidt; 8 Stations of the Cross, Dupré; O Sacred Head, Now Wounded, Bach; Lord, All My Heart Is Fixed on Thee, Krebs; O Jesus Christ, My Life, My Light, Walcha, Feb. 12: Fanfare, Thompson; Flutes, Langlais; Recit pour Nazard, Basse de Trompette and Flute Jeu, Marchand; Capriccio, Kerli; The Fifers, Dandrieu; Minuet and March, The Musical Clocks, Haydn; Arpa Notturna, Yon; Trumpet Tune, Purcell; Wind in the Pine Trees, Jagged Peaks in the Sunlight and Canyon Walls, Clokey; The Reed Grown Waters, The Sun's Evening and Hymn to the Stars, Karg-Elert; Praise to the Lord, Walther; To God Alone Be Glory, Bach; Now Woods and Fields Are Sleeping, Edmundson, The choir assisted.

**Harrison Walker, Wilmington, Del.** — Grace Episcopal Church, dedicatory recital on new Möller organ, March 12: Aria, Concerto 10 for Strings, Handel; Sheep May Safely Graze, Prelude and Fugue in E minor and O Sacred Head, Christlansen-Cassler; Gothic Suite, Boellmann; Prelude on the Kyrie and Elevation, Langlais; Divertissement, Vienne; Processional, Shaw.

**Richard Bouchett, Philadelphia, Pa.** — Saron Lutheran Church, Chicago, Feb. 13: Rigaudon, Campra; Passacaglia and Fugue, Bach; Deck Thyself, My Soul, with Gladness and O World, I Now Must Leave Thee, Brahms; Chorale in B minor, Franck; Roulade, Bingham; Carillon, Sowerby; Finale, Psalm 94 Sonata, Reubke.

**Frederick G. James, Sault Ste. Marie, Ont.** — St. Luke's Cathedral, March 12: Toccata in D minor, Muffat Three Schiller Preludes and Fugue in E flat major, Bach; Variations on Awake, My Heart, with Gladness, Peeters; Intermezzo, Gordon Slater; Chorale in A minor, Franck. The Buxtehude cantata, Open to Me Gates of Justice, completed the program.

**Barbara McFarland, Galesburg, Ill.** — Trinity Lutheran Church, March 8: Prologue and Eclogue, Ratcliffe; Abide with Us, Lord Jesus Walking on the Sea, The Marriage in Cana of Galilee, Hosanna, The Last Supper and Hear, O Israel, Weinberger; Sarabande, Baroque Suite, Bingham; Benedictus, Reger.

**John S. McIntosh, Auburn, N.Y.** — Second Presbyterian Church, March 12: Fantasia and Fugue in G minor, Bach; My Young Life Hath an End, Sweelinck; Fugue on B-A-C-H, Schumann; Chorale in B minor, Franck; Andante Con Moto, Beoly; Introduction, Passacaglia and Fugue, Willan.

**Robert C. Bennett, Houston, Tex.** — Church of St. John the Divine, Feb. 14: Chaconne in G minor, Couperin; Sleepers Awake, Krebs; Prelude and Fugue in A minor, Bach; Fantasy, Shostakovich; Nevin; Te Deum, Langlais; Beautiful Saviour, Schroeder.

**Laurence Perry, Missoula, Mont.** — Montana State University recital hall, Feb. 12: Jesus Christ, Our Saviour, Tunder; O God, Thou Holy God and Prelude and Fugue in E flat, Bach; Chorale in B minor, Franck; Preludes, Milhaud; Pageant, Sowerby.

**Julia Kuwahara, Larchmont, N.Y.** — St. Augustine's Church, March 12: Concerto 5, Handel; Rejoice Greatly, O My Soul, Karg-Elert; O God, Thou Faithful God, Peeters; Litanies, Alain; Faint Lord Jesus, Schroeder; Carillon-Sortie, Mulet.

**Bruce McInnes, Providence, R.I.** — Manning Chapel, Brown University, March 8: Largo, Trio Sonata in C minor, Bach; Herzliebster Jesu, was hast du verborgen, Brahms and Walcha; Berceuse, Vienne; Chant de Paix, Langlais; Vision of the Eternal Church, Messiaen.

**Mary Jane Wagner, Milwaukee, Wis.** — For the Milwaukee AGO Chapter, Mount Carmel Lutheran Church, March 12: Toccata and Fugue in D minor; Sonata da Chiesa, Andriessen.

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# Programs of Organ Recitals of the Month

**Marie Claire Alain, Paris, France** — St. Mary's Cathedral, Peoria, Ill., March 12: Excerpts, Messe des Paroisses, Couperin; Toccata and Fugue in F, Bach; Choral in A minor, Franck; Two Dances to Agni Vavishita and Litanies, J. Alain; Suite Médievale, Langlais.

**Paul Bouman, River Forest, Ill.** — Wartburg College, Waverly, Iowa, dedicatory recital on new Schlicker organ, Feb. 14: Chaconne, Couperin; How Lovely Shines the Morning Star, Pachelbel; Noel for the Flute Stops, Daquin; Prelude and Fugue in C major, Böhm; Sonata in Like as the Rain and Snow from Heaven Fall, Concerto 4, Have Mercy on Me, Lord Jesus and Toccata and Fugue in E major, Bach; All Depends on Our Possessing, Wake, Awake for Night Is Flying and Now Thank We All Our God, Peeters; Brother James's Air, Wright; Fugue in C, Bender.

**Don E. Kerr, Burlington, Vt.** — St. Paul's Church, March 19: Chaconne in G minor, Couperin; On Freudt verzer, Hofmayner; Mein junges Leben hat ein End, Sweelinck; Sonatas 7 in E minor and 9 in F minor for organ and strings, Correll; Ah, Whither Shall I Flee, Bach; Prelude and Fugue in E minor, Bruhns; Sonatas in G major, K 274 and C major, K 328 for organ and strings, Mozart; While the King Sitteth at His Table, Dupré; Dayspring of Eternity, Walcha; Brother James's Air, Wright; Holy God, We Praise Thy Name, Peeters; Veni Creator Spiritus, de Grigny.

**David Gerhenbeck, Caldwell, N.J.** — For Staten Island AGO Chapter, Trinity Lutheran Church, Staten Island, Feb. 14: Introduction and Toccata, Walond; Fanfare, Purcell; Fugue in C (Jig), Buxtehude; In Thee Is Joy, O Lamb of God and Fantasia and Fugue in G minor, Bach; Echo, Von; Sonata 6, Mendelssohn; The Hen, Rameau; Dialogue on the Mixtures, Langlais; Finale in B flat, Franck.

**Joan Hult Lippincott, Princeton, N.J.** — First Presbyterian Church, Vineland, March 15: Lord Jesus Christ, Be Present Now, O Whither Shall I Flee, If Thou But Suffer God to Guide Thee, My Soul Exalts the Lord, Praise to the Lord, Bach; Fantasia in F minor, K 594, Mozart; O Sacred Head Now Wounded, Brahms; Phantasia, Sonata 1, Hindemith; Prelude and Toccata, Suite, Opus 5, Durufle.

**Janet Olsen, Oak Park, Ill.** — Trinity Lutheran Church, Galesburg, March 22: Fugue on the Kyrie, Couperin; Prayer of Notre Dame, Gothic Suite, Boellmann; My Inmost Heart Now Rejoices, Walther; The Day Is Surely Drawing Near, Bach; O Lamb of God Most Holy, Pachelbel; Two Intermezzi, Schroeder; Berceuse, Vierne; Gaudeamus, Titcomb.

**Joe Robert Breedlove, El Paso, Tex.** — Student of Lester Silberman, Asbury Methodist Church, March 5: Psalm 19, Marcello; Little Prelude and Fugue in E minor, Hark a Voice Saith All Men Are Mortal and Jesus, Priceless Treasure, Bach; Consider and Hear Me, Pflueger; Movement 1, Sonata 6 in D minor, Mendelssohn.

**Judith Toennes, Milwaukee, Wis.** — For the Milwaukee AGO Chapter, Mount Carmel Lutheran Church, March 12: Toccata, Symphony 5, Widor; Praise to the Lord, Bach; Noel in Grand Jeu and Duo, Daquin; Westminster Carillon, Vierne.

**James Manhart, Galesburg, Ill.** — Trinity Lutheran Church, Feb. 22: When on the Cross the Saviour Hung, Scheidt; Come Sweet Repose, Jesus, Priceless Treasure and Fantasia in A minor, Bach; Adagio, Liszt; Pange Lingua, Williams.

**Robert Kee, FAGO, Spokane, Wash.** — Don Gorman residence, Feb. 19: Fanfare Fugue and Prelude and Fugue in F minor, Bach; Larghetto, Franck; The Shepherds, Messiaen; Soeur Monique, Couperin; Holiday Trumpets, Sowerby.

**George L. Jones, Jr., PhD, Potsdam, N.Y.** — Faculty recital State University college of education, March 19: Concerto in G, Soler; Jesus Christus, unser Heiland, Bach; Sonata 2, Hindemith; Canon in B minor, Schumann; God Among Us, Messiaen.

**Jane Durisek, Rochester, N.Y.** — Lutheran Church of the Reformation, March 13: Suite Medievale, Langlais.

**John Herr, Rochester, N.Y.** — Lutheran Church of the Reformation, March 20: Toccata, Adagio and Fugue, Bach.

**Robert Clark, Canton, Ohio** — St. Thomas Church, New York City, March 6: Voluntary in D, Boyce; Flute Solo, Arne; Whate'er My God Ordains Is Good, Pachelbel; Pièce Héroïque, Franck; Air with Variations, Sowerby; The Rhythmic Trumpet, Bingham; Jesus Still Lead On, Karg-Elert; Prelude and Fugue in B major, Dupré; Passacaglia and Fugue in C minor, Bach.

**Julian R. Williams, MusD, Sewickley, Pa.** — First Presbyterian Church, Wilkinsburg, March 26: Concerto in F major, Handel; O Man, Thy Grievous Sin Bemoan, In Death's Strong Grasp the Saviour Lay and Consider, O My Soul, Bach; Chorale in B minor, Franck; Aria, Bull; Flute Solo, Arne; Ballade in D major, Clokey; Allegro, Symphony 2, Vierne. St. Stephen's Church, Sewickley, March 12: All Bach — Little Prelude and Fugue in G minor, When on the Cross the Saviour Hung, O Man Thy Grievous Sin Bemoan, In Death's Strong Grasp the Saviour Lay, O God, Thou Faithful God, Prelude and Fugue in A major, I Stand with One Foot in the Grave, Lord Jesus Christ, Be Present Now, O Stainless Lamb of God, When We Are in Deepest Need, Prelude and Fugue in C minor.

**Victor Hill, Pittsburgh, Pa.** — Mt. Lebanon United Presbyterian Church, April 16: Chaconne in E minor, Buxtehude; Variations on the Song of the Caballero, Cabezon; Before Thy Throne I Now Appear and Prelude and Fugue in D major, Bach; Rondo for Flute Stop, Rineck; Prelude, Fugue and Variation, Franck; Bryn Calfarla, Rhosymedre and Hyfrydol, Vaughan Williams; Celestial Banquet, Messiaen; Prelude and Fugue in G minor, Dupré.

**Harriet Dearden, Paramus, N.J.** — First Unitarian Church, Brooklyn, N.Y., Feb. 26: Prelude and Fugue in D major, Miserere, St. Matthew Passion and If Thou Art Near, Bach; Passacaglia in E minor, Bingham; Herzliebster Jesu, Zu Bethlehem geboren and Weicht ihr Berge, Walcha; Interlude, Andriessen; Solemn Prelude, Peeters; Le Jardin Suspendu, Alain; Finale, Symphony 1, Vierne.

**Robert J. Powell, FAGO, CHM, Meridan, Miss.** — St. Paul's Episcopal Church, Feb. 20: Plein Jeu and Fugue, Marchand; Blessed Jesu, How Hast Thou Offended, Walcha; In Darkest Night and Fairest Lord Jesus, Schroeder; Ye Sons and Daughters, Willan, Feb. 15: Prelude and Fugue in E minor, Bach; The Star Proclaims the King, Peeters; David the King Was Grieved, Read; Down Ampney, Ley.

**Paul O. Manz, St. Paul, Minn.** — Grace Lutheran Church, River Forest, Ill., Feb. 26: Concerto in F, Handel; Ach bleib bei uns, Meine Seele erhebet den Herren and Prelude and Fugue in E minor, Bach; Chorale in B minor, Franck; Toccata, Monnikendam; Hyfrydol, Freud sehr and Neander, Manz; Theme, Variations and Finale on an Old Flemish Song, Peeters.

**Violet Bohy, Springfield, Mo.** — Student of Tom Ritchie, Drury College chapel, March 5: Psalm 18, Marcello; Passacaglia and Fugue, Bach; Harmonies du soir, Karg-Elert; Sonata 2, Hindemith; Finale, Symphony 1, Vierne.

**Charles Shaffer, Hollywood, Cal.** — For the Pasadena and Valley Districts AGO chapter, Altadena Community Church, March 13: Prelude and Fugue in G major and Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Jesus Is Condemned to Death and Jesus Dies Upon the Cross, The Stations of the Cross, Lamento and Carillon, Dupré.

**Students of Heinz Arnold and Donald R. M. Paterson, Columbia, Mo.** — Stephens College chapel, March 16: Carma Albert — All Glory, Laud and Honor, Gullmant; Anne Butterfield — Magnificat, Pachelbel; Janet Disinger — Prelude in D minor, Fischer and Canon in G minor, Telemann; Clementina Stein — Prelude and Fugue in D major, Handel; Carolyn Eaton Rhodes — A Lesson, Selby; Margaret Manser — All Glory Be to God on High, Vetter; Susan De Martin — Pastoral, Zipoli; Nila Grabowski — Now Thank We All Our God, Walther; Linda Thurston — Little Prelude and Fugue in B flat major, Bach; Bennie Gray — Andante, Rheinberger; Anne Parks — Prelude and Fugue in F major, Bach; Elaine Prager — Prelude, Fugue and Variation, Franck; Eugene Greeno — Fantasia and Fugue in C minor, Bach.

**Kenneth R. Marshall, Champaign, Ill.** — Senior recital, University Place Christian Church, April 23: Komm heiliger Geist, Herr Gott, Nun bitten wir den heiligen Geist, Buxtehude; Passacaglia and Fugue in C minor and Es ist gewisslich an der Zeit, Bach; Herzlich thut mich verlangen, Brahms; Is Goot für mich, so trete, Walcha; Apparition de l'Eglise Eternelle, Messiaen; Le Jardin Suspendu, Alain.

**G. Leland Ralph, Sacramento, Cal.** — For the Sacramento AGO chapter, March 14, First Baptist Church: Prelude and Fugue in A major, Selby; Basse et dessus de trompette, Clérabault; Fantasia in F minor and Major, K 594, Mozart; Toccata, Adagio and Fugue in C major, Bach; Greensleeves, Wright; Sonata 2, Hindemith; Prayer, Creston; Thoughts While Strolling, Willson; Toccata, Monnikendam.

**David W. Hinshaw, Austin, Tex.** — Dedicatory recital, St. Luke's Episcopal Church, La Union, N.M. April 2: Trumpet Voluntary, Stanley; Passion, Reger; Prelude and Fugue in E, Bruhns; When in Utmost Need, Sleepers Wake and O Man, Bewail Thy Grievous Sin, Bach; Fantasia on Victimae Paschali, Hinshaw; O Filii et Filiae, Dandrieu; Litanies, Alain.

**John Ken Ogasapian, Dedham, Mass.** — Liberty Methodist Church, Springfield, March 12: Tambourin, Rameau; Voluntary in A minor and Voluntary in D major, Stanley; O God, Thou Faithful God, Bach; Praise to the Lord the Almighty, If Thou But Suffer God to Guide Thee and Lord Jesus Christ, Turn Thou Unto Us, Drischner; Fantasia in F minor, K 608, Mozart.

**Albert F. Robinson, Governors Island, N.Y.** — St. Augustine's Church, Larchmont, March 5: Voluntary in C, Purcell; Elevation, Couperin; Suite for a Musical Clock, Handel; Rhosymedre, Vaughan Williams; Chorale in A minor, Franck.

**Richard Purvis, San Francisco, Cal.** — Grace Cathedral, Feb. 12: Adagio and Fugue, Stanley; A Fantasy, Darke; Voluntary in C minor, Greene; Passacaglia and Fugue, Bach; Prelude, Fugue and Variation, Franck; Allegro Vivace, Andante and Final, Symphony 1, Vierne.

**Raymond H. Ocock, New Wilmington, Pa.** — Faculty recital, Westminster College chapel, Feb. 28: Concerto in B flat, Handel; Adagio, Fiocco; Now Dance and Sing, Ye Christian Throng and Saviour of the Nations, Come, Bach; Prelude and Fugue in C major, Krebs; Sonata in G minor, C.P.E. Bach; Prelude and Fugue on B-A-C-H, Liszt; Prayer for a Clean Heart, Jesus, My Heart's Delight and Psalm 150 (Pennsylvania Dutch Chorale Preludes), Alfred H. Johnson; Carnival Suite, Crandell; Sketch, Ocock; Fantasy, Chorale and Toccata on Veni Emmanuel, Corliss Arnold.

**Ralph C. Schultz, Cleveland, Ohio** — Zion Lutheran Church, Fort Wayne, Ind., March 5: Movement 1, Trio Sonata 1 and Toccata and Fugue in D minor, Bach; My Young Life Has an Early End, Sweet-Luck; O Sacred Head Now Wounded, Pachelbel; Jesus, Priceless Treasure, Walther; Noel, Daquin; All Glory Be to God on High, Böhm; Wake, Awake for Night Is Flying, Peeters; We Sing Immanuel Thy Praise, Pepping; Oh Christ, Thou Lamb of God, Lenel; In Thee Is Gladness and Christ Is Arisen, R. Schultz.

**Students of Helen Hewitt and Dale Peters, Beaumont, Tex.** — Carl Moehman, Graham Clarke, Paul Renick and La Von Copley, for Sabine AGO Chapter, Westminster Presbyterian Church, March 25: Herr Jesus Christ, dich zu uns wend, Böhm; Nun komm, der Heiden Heiland and Trio Sonata 6 in G, Bach; Chorale in B minor, Franck; Fugue 5 on B-A-C-H, Schumann; Benedictus, Reger; Prelude and Fugue in G minor, Dupré.

**Kenneth Thompson, Little Rock, Ark.** — For Central Arkansas AGO Chapter, First Methodist Church, March 24: Toccata and Fugue in D minor, Bach; Le Jardin Suspendu, Alain; Te Deum, Langlais; Le Banquet Céleste, Messiaen; Deposition, Roget; Cantabile, Symphony 2, Vierne; Prelude and Fugue in G minor, Dupré; Harmonies du Soir and Starlight, Karg-Elert; Prelude and Fugue in B major, Dupré.

**C. David Mitchell, Tampa, Fla.** — For the Tampa AGO Chapter, Palma Ceia Presbyterian Church, Feb. 6: In Thee Is Gladness, Now Dance and Sing, Ye Christian Throng and Fantasia in G minor, Bach; Noel, Daquin; Behold, a Rose Breaks into Bloom, Brahms; Pièce Héroïque, Franck; Poème Mystique and Communion, Purvis; Tu Es Petra, Mulet.

**G. Alex Kevan, FTCL, ACCO, Houston, Tex.** — Church of St. John the Divine, Feb. 21: Fantasia in A minor, Adagio in A minor and Adagio and Fugue in C minor, Bach; Toccata, Pachelbel; Suite in F major, Kevan; Aspiration, Titcomb. Feb. 15: Praeludium and Ricercar, Pachelbel; Allegro, Handel; Air da Chiesa, unknown; Elegy, Willan; Benedictus, Couperin.

**Dwight Davis, Gary, Ind.** — City Methodist Church, Feb. 5: Fanfare, Jackson; Fantasia in D flat, Saint-Saens; O Sorrow Deep, Brahms; A Mighty Fortress Is Our God, Buxtehude; Come Now, Saviour of the Heathen, Psalm Prelude, Howells; Pavane, Elmore; Ave Maris Stella 4 and Amen, Dupré.

**Wanda Lee Gaddis, El Paso, Tex.** — Student of Lester Silberman, Asbury Methodist Church, March 5: Little Prelude and Fugue in G minor, I Call to Thee, O Jesus Christ and O Man, Bewail Thy Grievous Sin, Bach; Supplication, Asper; Adagio, Sonata 3, Gullmant; Suite Gothic, Boellmann.

**Elmer Blackmer, New York City** — Cathedral of St. John the Divine, Feb. 26: Introduction and Toccata in G, Walond; O Sacred Head, Buxtehude; Prelude and Fugue in C, Bach; Variations on a Shape-Note Hymn, Barber; Cortège et Litanie, Dupré.

**Robert Jones, Chicago** — City Methodist Church, Gary, Ind., Feb. 26: Fantasia and Fugue on Ad nos, ad salutarem undam, Liszt.

**Gale Enger, Oklahoma City** — Chapel, First Presbyterian Church, March 19: Eleven Chorale Preludes, Brahms.

## SCHLICKER ORGANS

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# Programs of Organ Recitals of the Month

**Ray Ferguson, Oberlin, Ohio** — First Presbyterian Church, Fort Wayne, Ind., March 21: Prelude in E flat, Christ, Comfort of the World, Christ, Our Lord, to Jordan Came, We All Believe in One True God and Fugue in E flat, Bach; Lo, How a Rose E'er Blooming and Blessed Are Ye Faithful Souls, Brahms; Prelude and Fugue in G minor, Dupré; Elegie, Peeters; Grave and Allegro, Psalm 91 Sonata, Reubke.

**Robert Ehrhardt, Shreveport, La.** — Student of Norman Z. Foster, First Presbyterian Church, April 16: Christ Lay in Death's Dark Prison, Zachau; Salvation unto Us Has Come, unknown; Good Christian Men, Rejoice, Zachau; Agincourt Hymn, Dunstable; Aria in F, Concerto Grosso 12, Handel; Little Prelude and Fugue in G, Bach; Harmonies du Soir, Karg-Elert; Variations on an Original Theme, Peeters; Aria in B flat major, Thillman; In Memoriam, Roberts; O Fili et Filiae, Farnam.

**Melvin LeMon, Alfred, N.Y.** — For the Canadaca AGO Chapter, Union University Church, Feb. 26: Trumpet Tune and Air, Purcell; Toccata per l'Elevazione, Frescobaldi; Dialectique, Clémabault; Grand Jeu, DuMège; Christ Lay in Death's Embrace, O Sacred Head, In Thee Is Joy and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; French Rondo, Boellmann; Toccata on a Gregorian Theme, Barnes; Toccata, Symphony 5, Widor.

**Frank Graboski, Larchmont, N.Y.** — St. Augustin's Church, Feb. 26: Allegro, Concerto in A minor, Bach; The Fifers, Dandrieu; Deck Thyself, My Soul, Brahms; Pièce Héroïque, Franck; Claire de Lune, Karg-Elert; Improvisation Langlais; Thou Art the Rock, Mulet. Feb. 19: Agincourt Hymn, Dunstable; O Sacred Head and Toccata and Fugue in D minor, Bach; Andante Cantabile, Symphony 4, Widor; Elevation and Incantation for a Holy Day, Langlais.

**Charles Echols, Austin, Tex.** — For the Jackson, Miss. AGO Chapter, Calvary Baptist Church, Feb. 26: Lobe den Herren, Walther; Mein junges Leben hat ein End, Sweetlinck; Toccata, Adagio and Fugue in C major, Bach; Comes Autumn Time, Sowerby; Sonata 2, Hindemith; Ein feste Burg ist unser Gott, Reger.

**Linda Walker, Meridian, Miss.** — Student of Robert J. Powell, St. Paul's Episcopal Church, March 15: Jesu, Priceless Treasure, Lamb of God and Trio Sonata 1, Bach. Feb. 22: Prelude and Fugue in C minor and I Call to Thee Lord Jesus, Bach; My Young Life Hath an End, Sweetlinck.

**Charles Echols, Austin, Tex.** — Graduate recital, University of Texas recital hall, March 7: Lobe den Herren, Walther; Mein junges Leben hat ein End, Sweetlinck; Toccata, Adagio and Fugue in C, Bach; Comes Autumn Time, Sowerby; Sonata 2, Hindemith; Ein feste Burg ist unser Gott, Reger.

**Helen Warkentin, West Chicago, Ill.** — Trinity Lutheran Church, Galesburg, March 8: Adagio, Trio Sonata 1 and Lamb of God Our Saviour, Bach; In Praise of Merbecke, Wyton; Melody, Triptyque, Langlais; Intermezzo, Sonata 4, Rheinberger.

**Paul Maki, Rochester, N.Y.** — Lutheran Church of the Reformation, Feb. 27: Toccata and Fugue in F major, Buxtehude; O World, I Now Must Leave Thee and My Heart Is Ever Yearning, Brahms.

**Larry Palmer, Rochester, N.Y.** — Lutheran Church of the Reformation, Feb. 20: The Crucifixion and the Mourning of the People, Hampton; O Traurigkeit, O Herzeleid, Brahms.

**Charles Brown, Rochester, N.Y.** — Lutheran Church of the Reformation, March 6: Chorale with Seven Variations on Herzlich thut mich verlangen, Pachelbel.

**William Stump, Milwaukee, Wis.** — For the Milwaukee AGO Chapter, Mount Carmel Lutheran Church, March 12: Partita on Jesu, Meine Freude, Walther; Cortège and Litanie, Dupré.

**Bruce Lederhouse, Rochester, N.Y.** — Lutheran Church of the Reformation, March 13: Fantasie in G minor, Bach; Sonata 2, Mendelssohn; Fugue, Honegger.

**Ann Labounsky, Rochester, N.Y.** — Lutheran Church of the Reformation, March 20: Communion, Langlais; Finale, Symphony 1, Vienne.

**Herman Berlinski, New York City** — For North Shore AGO Chapter, St. Luke's Episcopal Church, Evanston, Ill. March 12: Cantillation for the Song of the Sea, Solomon Rosowsky; Cantillation for the Song of Songs, Saminsky; Adagah, Michael Milner; Prelude 3, Bloch; Pastorale, Samuel Adler; Chorale Variations on the Chanukah Tune, Rock of Ages, Ellis Kohs; Lamentation, Jeremiah Symphony, Bernstein; Sinfonia 2, Holy Days and Festivals, Berlinski.

**Paul Koch, Pittsburgh, Pa.** — Carnegie Hall April 2: Easter Morning on Mount Rubidoux, Gaul; O Sacred Head, Dupré; Bells of St. Anne de Beaupré, Russell; Schmücke dich, O liebe Seele, Brahms; Cristo Trionfante, Yon; O Fili et Filiae, Farnam. Zoanne Wilke, soprano, assisted. April 9: Prelude in E flat, Lemmens; Siciliano, Bach; Gymnopédie, Satie; Spring Song, Edmundson; Ronde Française, Boellmann; Elevation in E flat, Benoit; Postludium Circulaire, Gaul. Naomi Radkoff, soprano, assisted.

**Claude Means, FAGO, FTCL, Greenwich, Conn.** — Christ Church, March 12: Agincourt Hymn, Dunstable; Our Blessed Saviour Seven Times Spoke, Pachelbel; Prelude and Fugue in B minor, Bach; Sonata in E major, Handel; Voluntary in A minor and Trumpet Voluntary, Stanley; Kyrie eleison, Haas, Abide with Us, Lord Jesus Walking on the Sea and The Last Supper, Weinberger; I Dwell with Thee at Golgotha, Blessed Jesus, Sulzer. Eugenie Dengel, violinist, assisted.

**Robert J. Schaffer, Erlanger, Ky.** — Dedicational recital of new Steiner organ, St. Pius X Seminary, March 7, for the Cincinnati AGO Chapter: Suite for the Magnificat, Guilmán; O Man, Bewail Thy Grievous Sin and Passacaglia and Fugue in C minor, Bach; Divertissement, Vienne; Meditation on Bourgeois Old 124th, Schaffer; Chorale, Scherzo, Suite Modale, Peeters; Prelude and Epilogue, Hommage a Frescobaldi, Langlais.

**Fred B. Binckes, Gary, Ind.** — City Methodist Church, March 12: Prelude and Fugue in F sharp minor, Buxtehude; Comest Thou Now, Jesus, Down from Heaven and Prelude and Fugue in D major, Bach; Romanza, Purvis; Andante Sostenuto and Poco Vivace, Schroeder; Scherzo and Finale, Vienne.

**Joseph Munzenrider, Missoula, Mont.** — St. Helena Cathedral, Helena, Feb. 10, student of Laurence Perry: Suite in C major, Purcell; Come Now, Saviour of the Heathen and Toccata in F, Bach; Cortège et Litanie, Dupré; Cantabile, Franck; Scherzo, Symphony 2, Vienne; Psalm 94 Sonata, Reubke.

**Elaine Tomlinson, New York City** — For the Mississippi Gulf Coast AGO Chapter, March 6, First Baptist Church, Biloxi: Concerto 5, Handel; I Call to Thee, Lord Jesus Christ, On Thee Have I Set My Hopes, O Lord and Fugue in E minor, Bach; Benedictus, Reger; Sonatina, Sowerby; Pastorale, Milhaud; Fete, Langlais.

**Bob Whitley, San Francisco, Cal.** — First Presbyterian Church, Fort Bragg, March 7: Fugue in C major, Jesu, Joy of Man's Desiring, Sleepers, Wake, Sheep May Safely Graze and Toccata in D minor, Bach; Variations on America, Ives; French Rondo, Boellmann; Vision of the Church Eternal, Messiaen; Noel, Daquin; Allegro, Symphony 2, Vienne.

**David E. Harper, Hartford, Conn.** — Emanuel Lutheran Church, March 5: All Glory Be to God on High, Saviour of the Heathen, Come, Wake, Awake, O Hall This Brightest Day of Days, O Sacred Head, Now Wounded and Christ Jesus Lay in Death's Strong Bonds, Bach; Wake, Awake, Walther; From Heaven Above, Pachelbel; O Christ, Thou Lamb of God, Lenel; Ah, Holy Jesus, Walcha; O Sacred Head, Now Wounded, Brahms; O Darkest Woe and Good Christian Men, Rejoice and Sing, Willan; Come, Holy Spirit, God and Lord, Telemann; A Mighty Fortress Is Our God, Peeters.

**Tim Pyron, Starkville, Miss.** — First Methodist Church, for the Nocturne Music Club, March 12: Psalm 20, Marcello; Capriccio Pastorale, Frescobaldi; Toccata in E minor, Pachelbel; The Old Year Now Has Passed Away and Toccata and Fugue in D minor, Bach; Adagio, Sonata 1, Mendelssohn; Pièce Héroïque, Franck; Forest Green, Purvis; Ave Verum, Tilcomb; Chorale Prelude on a Vulpis Melody, Willan. Linda Smith, soprano, assisted.

**Jack L. Noble, Vermillion, S.D.** — First Lutheran Church, Sioux Falls, Feb. 26: Prelude and Fugue in G minor, Buxtehude; Lord Jesus Christ with Us Abide, Praise to the Lord the Almighty and Toccata, Adagio and Fugue in C, Bach; Chorale in A minor, Franck; Be Thou My Vision, Bohnhurst; Requiescat in Pace, Sowerby; Song of Peace, Langlais; The Shepherds and God Among Us, Messiaen.

**Reginald F. Lunt, Lancaster, Pa.** — St. James Church, March 11: Toccata in A minor, Sweetlinck; Iste Confessor, Tallis; Prelude and Fugue in C major, Bach; Deck Thyself My Soul, with Gladness, Brahms; O Sacred Head Now Wounded, Lunt; Jubilee, Sowerby; Wondrous Love, Barber; Scherzo, Symphony 6, Vienne; For Us and Our Salvation, Liszt.

**Rachel Corey, Meridian, Miss.** — Student of Robert J. Powell, St. Paul's Episcopal Church, March 13: Abide with Us, Lord Jesus and A Mighty Fortress, Reger; Behold, a Rose Tree Springing, Brahms; The Son of God Is Come, Praise to the Almighty, Prelude in C and Prelude and Fugue in E minor, Bach.

**Jean Vonderheide, Jamestown, N.D.** — Senior recital, Voorhees chapel, Jamestown College, March 12: Sleepers, Wake and Prelude and Fugue in D major, Bach; Lord, in Thee Do I Trust, Buxtehude; Chorale in A minor, Franck; Celestial Banquet, Messiaen; Carillon de Westminster, Vienne.

**Elmer A. Tidmarsh, MusD, Schenectady, N.Y.** — Park Church, Elmira, rededicatorial recital of organ rebuilt by Canarsa Organ Co., March 5: We Thank Thee, God and Toccata, Adagio and Fugue in C, Bach; St. Francis Walking on the Waves, Liszt; In Paradisum, deMontred; God Among Us, Messiaen; Softly Now the Light of Day, Gottschalk-Reynolds; Divertissement, Vienne; Shepherd Girl's Sunday, Bull; Toccata, Symphony 1, Widor.

**Edith Roberts, Clinton, Iowa** — For the Clinton AGO Chapter, First Congregational Church, March 5: Trumpet Voluntary, Purcell; Adagio, Concerto in D minor, Vivaldi; Prelude and Fugue in C and Come, Sweet Death, Bach; Concerto in A minor, Vivaldi-Ellsasser; Arabesque and Carillon, Vienne; Deck Thyself, My Soul and My Heart Is Filled with Longing, Brahms; Psalm Prelude, Howells; Chorale in A minor, Franck; Berceuse, Dickinson; Ich liebe dich, Grieg; The Lost Chord, Sullivan.

**Heinz Arnold, Columbia, Mo.** — St. Paul's Episcopal Church, Kansas City, March 19: O God, Look Down from Heaven, Move, Ye Mountains! Fall, O Hill, Abide with Us, Lord Jesus Christ, Ah, Dearest Jesus, What Hast Thou Committed, A Mighty Fortress Is Our God, Walcha; Two Voluntaries, Gosyn; Four Stations of the Cross, Dupré; Pastoral Song and Pasticcio, Langlais; Litanies, Alain; O Man, Bemoan Thy Grievous Sin, Bach.

**Rebecca Dole, Manchester, N.H.** — First Baptist Church, Feb. 19: Psalm 19, Marcello; We Pray Now to the Holy Spirit, Buxtehude; Trumpet Voluntary, Purcell; Hark! a Voice Saith, All Are Mortal and Toccata and Fugue in D minor, Bach; St. Catherine and Hamburg, McKinley; The Cathedral at Night, Marriott; Symphonique Chorale, Karg-Elert.

**Mabel Hanson, Hutchinson, Kans.** — First Presbyterian Church, March 19: Prelude in G, Bach; Praise God, Ye Christians, Buxtehude; Vom Himmel hoch, Edmundson; Stracathro, Noble; Thanksgiving, Salvador; March of the Medici, Bingham; Gloria, Dupré; Communion, Purvis; Symphony 1, Vienne.

**Lanson F. Demming, Houston, Tex.** — Church of St. John the Divine, Feb. 23: Prelude and Fugue in D minor, Bach; Air in the Style of Handel, Pasquet; Pastorale on the Psalm Tone 8, Rheinberger; The Noble Nave and In a Quiet Cathedral, Crawford; Portals, Wirth; The Good Shepherd, Benoit.

**Harry K. Carney, Miami Beach, Fla.** — All Souls' Episcopal Church, Feb. 26: Prelude in B minor, Bach; Sonata 1, Mendelssohn; Pastorale, Franck; Allegro, Andante and Allegro, Three Sonatas for Strings and Organ, Mozart; Concerto for Organ and Brass, Lockwood. Strings and brass assisted.

**Cecil Bolton, Lubbock, Tex.** — For Lubbock AGO Chapter, First Presbyterian Church, March 19: Allegro Vivace and Air, Water Music, Handel; Rondo in G, Bull-Ellsasser; Fireside Fancies, Clokey; Sweet Hour of Prayer, Thompson-Bolton; Blessed Assurance, Thompson; Fiat Lux, Dubois; Psalm 94 Sonata, Reubke.

**Elizabeth Jane Hepler, Greensboro, N.C.** — Student of Harold G. Andrews, Jr., junior recital, Odell auditorium, Greensboro College, March 21: Variations on Fortuna My Foe, Scheidt; Prelude and Fugue in C major, Bach; Pièce Héroïque, Franck. Grace Harris West, soprano, shared the program.

**Robert Rank, AAGO, Seattle, Wash.** — University Congregational Church, March 6: Psalm 19, Marcello; Toccata in F, Bach; Paixie Lingua, Boely; Pastorale, Roger-Ducasse; Greensleeves, Wright; Martyn, Bingham; Come, Come Ye Saints, Brooks; Passacaglia, Symphony in G, Sowerby; Fanfare, Castlenuovo-Tedesco.

**Max Yount, Rochester, N.Y.** — Lutheran Church of the Reformation, March 6: Warum betrübst du dich, mein Herz, Scheidt; An Wasserflüssen Babylon, Bach.

**Kent Hill, Rochester, N.Y.** — Lutheran Church of the Reformation, Feb. 26: Chorale and Six Variations on Da Jesus an dem Kreuze stund, Scheidt.

**Stephen Loher, Rochester, N.Y.** — Lutheran Church of the Reformation, Feb. 27: Fugue in B minor, Bach; Celestial Banquet, Messiaen; Finale, Dupré.

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## Chaillot Series Fantastically Successful

By JOHN HAMILTON

A total of some 13,000 paid admission—hundreds turned away at the box office—such is the astonishing record of the season's recently-conducted series of recitals by five of France's highly considered organists at Paris's Palais de Chaillot.

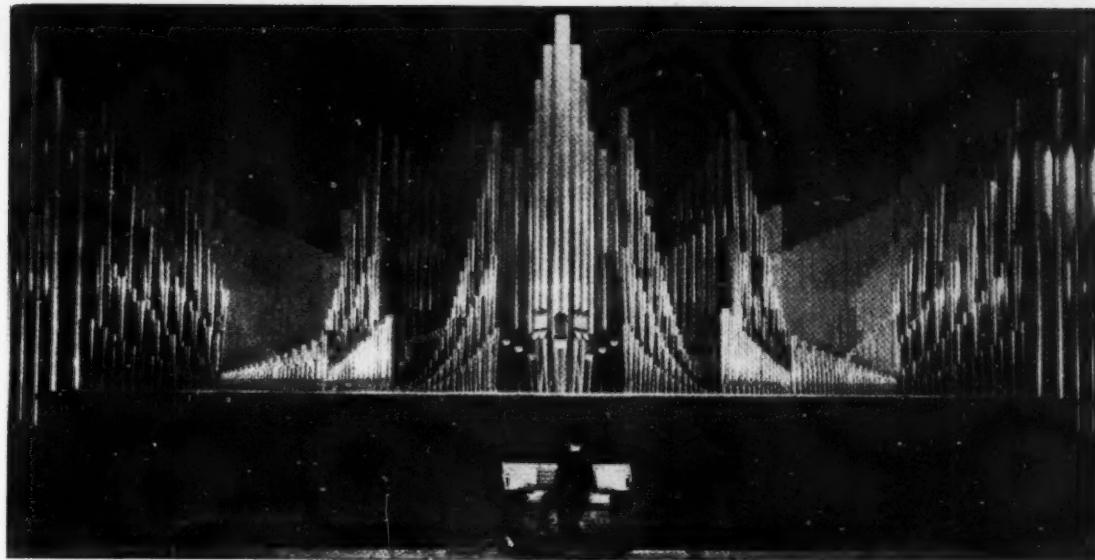
But even more astonishing to the American in Paris is the format of such hugely successful organ recitals: totally serious programs consisting of Bach and pre-Bach organized by and with carefully prepared scholarly commentaries by musicologist-organist Norbert Dufourcq.

Palais de Chaillot is a handsome underground concert hall built in the thirties on the site of the old Trocadéro. Seating 2,700 it is the scene of numerous symphony concerts and other "spectaculars." It is also one of theatres housing the state-subsidized Théâtre National Populaire, which presents an outstanding repertory of Sophocles, Bertolt Brecht, Sean O'Casey and others. The organ recitals are part of TNP.

The organ is interesting. Originally built by Cavaillé-Coll for the Trocadéro at the time of the 1878 Paris Exhibition, it served for recitals of Franck, Widor, Guilmant and Saint Saens. It was rebuilt and enlarged in 1939 for its new site by Gonzalez, the Paris organ builder responsible for such notable restorations as St. Eustache and St. Merri. As rebuilt, its 80 stops on four manuals have considerably greater clarity and more articulate speech than is normally associated with the work of Cavaillé-Coll.

The entire instrument is located on the stage itself on a huge "truck" with rollers. For recitals, it is wheeled out to the front of the stage—all 7,000-odd pipes. Forty stops comprise the facade of the instrument, extending 60 feet across the entire width of the stage. A spectacular array, illuminated by pink, blue and gold spotlights (Paris: City of Light!).

The unfortunately dead auditorium acoustics are kind neither to the organ nor to the performances, both of which are generally more at home in the five-second reverberation of St. Eustache or



The "pink, blue and gold illumined" pipes of the Palais de Chaillot organ.

Notre Dame.

This season's series carried the general title, J. S. Bach, the European. Each concert related Bach to a certain national school, in repertory and in M. Dufourcq's generous and lucid commentaries. (Of a two-hour recital, commentary accounted for possibly 15 minutes.) Two concerts included major works for chorus, soloists and orchestra by André Campra and Michel-Richard Delalande. The solo recitalists were: Gaston Litaize, Marie-Claire Alain, André Marchal, Noëlle Pierront and Jean-Jacques Grunenwald.

In addition to the work of the individual recitalists, one must salute M. Dufourcq for his particular responsibility and without whom such an achievement would be unlikely. A mere listing of his capacities suggests his indefatigability: Professor of Musicology, Paris Conservatoire and also Ecole Normale de Musique; Secretary-General of Les Amis de l'Orgue; guiding light of *Recherches*, musicological periodical; editor, *L'Orgue*; editor of numerous scholarly editions of early music; organist, Church of St. Merri, which contains one of France's finest 18th century organs.

Gaston Litaize

Nov. 28: Bach and Italy—Canzone Ariosa, A. Gabrieli; Ricercare on Tones Pastorale, Pasquini; Canzone dopo l'Epistola and Quadruple Fugue, Frescobaldi; Canzone, Zipoli; Concerto 4 in C, Vivaldi-Bach; Canzone, Fugue in B minor on a theme of Corelli and Toccata, Adagio and Fugue in C, Bach.

Marie-Claire Alain

Dec. 19: England and the Low Countries—Variations on Est-ce Mars, Sweetlinck; Voluntary, Tomkins; Voluntary, Blow; Variations on a Flemish Chorale, Bull; Voluntary, Locke; Prelude and Fugue in D minor, Kerkhoven; Agnus Dei Chorale, Trio Sonata 2 and Toccata and Fugue in F major, Bach; Psalm 46, Campra, for choirs, soloist and orchestra conducted by Louis Fremaux.

André Marchal

Jan. 16: Bach and France—Les Cloches, Lebeque; Fugue 7, Roberday; Three excerpts, First Book of Organ, de Grigny; Grand Plein Jeu and Fugue in D minor, Clérambault; Offertoire sur les Grands Jeux, F. Couperin. Fantasia in C minor for five voices, Allein Gott Chorale, Arlen trio (Couperin) and Prelude and Fugue in E flat, Bach.

Noëlle Pierront

Feb. 20: Spain and Bohemia—Tiento on Tone IV, Cabezon; Batalla on Tone VI, Jimenez; Tiento on Tone IV, Arauxo;

Fugue in G minor, Oxinagas; Passacaglia on Tone I, Cabanilles; Toccata in C major, Czernohorsky; Fugue in C major, Seger; Passacaglia and Fugue in C minor, Bach. Te Deum, Delelande for choirs, soloists and orchestra conducted by Louis Martini.

Jean-Jacques Grunenwald

March 6: Bach and the Germans—Ricercare 7 in G minor, Froberger; Toccata 11 in C minor, Muffat; Notre-Père, exale le Seigneur, Pachelbel; Prelude and Fugue in G minor, Buxtehude; Toccata and Fugue in D minor, Gloria in Excelsis, Lord Jesus Christ, Turn Thou to Us and Prelude and Fugue in D major, Bach.

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The Wittenberg University choir has been chosen for the sixth straight year to provide music for the Lutheran series of the Protestant Hour, broadcast from New York through 400 radio stations and overseas through 70 stations of the Armed Forces radio network.

The choir will tour Europe for 46 days this summer visiting England, France, Belgium, The Netherlands, Austria, Switzerland, Italy and Germany. Dr. L. David Miller is director of the choir.

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### RAVER SOLOIST IN FIRST NEW YORK PERFORMANCES

Leonard Raver was featured March 27 in a program for organ, voice and instruments at St. Thomas Church, New York City. Included were first New York performances of new works; among these were: Toccata Canenzata, Raphael Valerio; Sonata 1961, Edward Stewart; Madrigal Spirituale for tenor, baritone, violins, oboes and continuo and Symphonia Sacra for tenor, baritone and bass and the above instruments both by Charles Wuorinen, with the composer conducting.

The program also included: four excerpts from Sinfonia Sacrae 1, Schutz; Sonatas 9, 13 and 15, Mozart, and Intermezzo for violin and organ, Badings. The Hartt Chamber Players, directed by Bertram Turetzky, provided the instrumental participation.

The 12th annual All-Chicago Lutheran youth Lenten vespera was held March 19 at the Evangelical Lutheran Church of St. Luke with Robert M. Haase as choir-master and Dr. Herbert D. Bruening as organist.

### TWO CHORAL GROUPS SING MAHLER WITH BERNSTEIN

The boys' choir of the Church of the Transfiguration (The Little Church Around the Corner), Stuart Gardner director, and the Schola Cantorum, Hugh Ross director, sang the Mahler Symphony 3 Easter weekend in four performances with the New York Philharmonic.

Leonard Bernstein conducted the performances in memory of Dimitri Mitropoulos who died Nov. 2 and who was originally scheduled to conduct these concerts.

THE CONCERT and chamber choir of Boys Town sang their 20th annual sacred concert April 9 in Dowd chapel; Alchinger, di Lasso, Piloni, Palestrina, de Monte, Casals, Mozart, Victoria, Schroeder, Poulenc, Pelloquin, Peeters and Clokey were programmed.

VERNON DE TAR will be guest teacher at the seventh annual church music conference at the University of Wisconsin, Madison July 26-28. He will conduct special classes in service playing, liturgies and choral materials; regular faculty will join him.

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## NEW KEATES 3-MANUAL OPENED IN ONTARIO

AT ST. THOMAS UNITED CHURCH

New Instrument in Canadian Edifice  
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Presides at Dedication

A new three-manual Keates organ was dedicated March 5 at the First United Church, St. Thomas, Ont. The instrument replaces an electronic used since the completion of the building; the original church was destroyed by fire 12 years ago.

John Wignall, organist of the church at the time the contract was placed, was a frequent visitor to the Keates factory as the organ was being constructed and looked forward to its completion. His sudden death a week before the beginning of the installation left his dream unrealized.

T. C. Chattoe, recently retired after many years of service at the Metropolitan United Church, London, Ont., is serving as acting organist and choir-master. He presided at the console for the dedicatory service.

The stoplist is as follows:

### GREAT

Quintaten, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Hohlflöte, 8 ft., 61 pipes  
Dulciana, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Quintadena, 4 ft., 24 pipes  
Twelfth, 2 1/2 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Mixture, 3 ranks, 183 pipes  
Chimes

### SWELL

Geigen Principal, 8 ft., 68 pipes  
Rohrflöte, 8 ft., 68 pipes  
Viola da Gamba, 8 ft., 68 pipes  
Aeoline, 8 ft., 68 pipes  
Voix Celeste (prepared)  
Gemshorn, 4 ft., 68 pipes  
Piccolo, 2 ft., 61 pipes  
Contra Fagotto, 16 ft., 68 pipes  
Trumpet, 8 ft., 68 pipes  
Hautbois, 4 ft., 24 pipes  
Tremulant

### CHOIR

Gedackt, 8 ft., 61 pipes  
Sallcional, 8 ft., 61 pipes  
Nachthorn, 4 ft., 61 pipes  
Nazard, 2 1/2 ft., 61 pipes  
Flautoino, 2 ft., 61 pipes  
Tierce (prepared)  
Clarinet, 8 ft., 61 pipes  
Chimes  
Tremulant

**PEDAL**  
Violone, 16 ft., 32 pipes  
Bourdon, 16 ft., 32 pipes  
Quintaten, 16 ft., 32 notes  
Principal, 8 ft., 32 pipes  
Violoncello, 8 ft., 12 pipes  
Stopped Flute, 8 ft., 12 pipes  
Choral Bass, 4 ft., 12 pipes  
Contra Fagotto, 16 ft., 32 notes

### SMALL CHORUS, ORCHESTRA

USED IN SNYDER CONCERT

Clarence Snyder will direct the Cantata Choir May 9 in an unusual concert of music for small chorus with orchestral accompaniment and featuring solo instruments. Taking place in Christ Church, Greenville, Del. the concert will include: Four Songs for Women's Voices, Brahms (harp and horns); Virgil Thomson's Mass for two-part chorus and percussion; Barber's Stop Watch and an Ordinance Map (men's voices); Missa Brevis, Kodaly; Lord, Thou Hast Been Our Refuge, Vaughan Williams, and Rejoice in the Lamb, Britten.

### NOON RECITALS CONTINUE

AT CATHEDRAL IN ST. LOUIS

Noonday recitals at Christ Church Cathedral, St. Louis, in April were played April 2, 10 and 24 by Ronald Arnatt. Ivy Beard, Jr's April 12 recital featured that player's Passacaglia in A minor and Toccata and movements of the Vienne Symphony 2.

Mr. Arnatt played parts of the Maleingreau Messe de Paques April 10. Other composers represented on his programs included: Gordon Slater, Howells, Widor, Langlais, Arnatt and Bach.

### NEW JERSEY FOUNDATION

HAS MUSIC, ARTS FESTIVAL

The sixth annual festival of music and art of the Masterwork Foundation will feature a performance of the Bach Mass in B minor at the Chatham, N. J. high school. Governor Robert Meyner proclaimed the month of May statewide Masterwork Festival month.

A conductors' institute was held April 22 by the foundation.

ELIZABETH LANGE and Marjorie Jackson were organists March 14 at a Lenten Musicals for the Women's Music Club of Columbus, Ohio, at the Trinity Episcopal Church.

ST. MICHAEL'S College, Winooski Park, Vt., will expand its summer session June 26—Aug. 4 to include choral music and conducting courses to be taught by William Tortolano and his wife.

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## Engineer Cites Some Facts About the Organ

By R. J. S. PIGOTT

During the last few years a considerable number of articles has been written on such subjects as attack, chest and action influence, transients, and so on, almost all of them by the younger organists, who have been raised on electro-pneumatic action, and have recently re-discovered tracker-action. Many professional musicians seem to feel that science of any kind is suspect, and beneath the notice of a sensitive musician. But all the best texts on tone-production and design have been written by men with scientific education: Helmholtz, Tyndall, Toepler and Rayleigh, for example, were trained in physics; Audsley, Robertson and Ellerhorst were engineers.

To give some assurance that the writer has had a reasonable experience in the two principal aspects of the subject, he was director of engineering in a large research laboratory, and his work on fluid flow has been in the text books for some thirty years. As to the musical side, he was raised and trained on tracker-action, playing eleven of these, and fifteen tubular and electro-pneumatic actions. Since many of these organs were in situations where maintenance money was inadequate, the writer did a good deal of tuning and minor repair and adjustment; supervised the rebuilding of half a dozen.

Let us consider pressure-rise and air flow in the pipe-foot and the channels leading to it: two articles by a skilled voicer (1) affirm the need for an "expansion chamber" below the bore-hole for a pipe to get the best speech and blend. He had noted a difference in speech on a pitman-action voicing machine he was using; this had a front chest with pipe-bore directly over its individual valve, the two rear chests having respectively two and three pipe-bores per valve, connected by the usual horizontal bore. He assigned the difference in speech to the additional volume in the horizontal bore, which is only about three percent of the pipe-foot volume above it. Probably the slider chest, with its groove forming a chamber below the pipe-bore gave rise to this idea. But the volume of the cross-bore between pipe-bores is very small, compared to the volume afforded by the groove; groove-volume at 8 ft. C is about 25 percent of the total foot-volume on a 10-step chest, and at top C, it is 80 times the volume of a single diapason-foot. This variation in ratio is 320 to 1, and in any case very much greater than the cross-bore ratio. But apparently a much more important effect of the cross-bores was not considered. When the bore from the pipe-valve is branched to two or more pipe-bores, two right angle turns are added in the passage from valve to pipe-foot; these would introduce an additional pressure-loss of 0.10 to 0.15 inches at 8 ft. C, less up the scale. The writer of the article was accustomed to voice and tune on the front chest, then move the finished rank back to the rear chests with branched bores; the lowered pressure due to the right-angle sharp turns in these branches would flat the pitch slightly from what it was on the front chest. Under these conditions,

blend would certainly be affected. Quoting further "If there is no expansion chamber, the wind reaches the flue in a quick puff or blast which causes considerable stiffness in the wind-sheet at the moment of its first movement through the flue." This statement runs counter to both physical theory and experimental evidence. Quoting from another article by a skilled organist (2) "When the valve opens, the slightly compressed air of the windchest expands against the air in the tube at atmospheric pressure, which immediately delivers the increased pressure at the foot of the pipe. The first air to enter the pipe and pass through the windway is the expanding air which has been stationary in the tube." This statement is over-simplified to the point of being misleading. It is to be assumed the term "tube" means the pipe-bore in the top board. The term "immediately" is inexact because all operations involving flow of air over a distance involve time. True, the time may appear short to a musician, but complete pressure-rise takes 0.010 to some 0.040 secs. to complete, and is accurately measurable. The first air to enter the pipe (i.e. the foot-hole) is from the bore, but the first through the windway is that from the pipe-foot, a quite different volume.

The phrase "the expanding air which was stationary in the tube" shows some miscomprehension of the flow. The air coming from the groove into the pipe-bore undergoes an entry-loss; it expands from the groove static pressure to the bore static pressure, and this expansion is complete in 0.40 diameter of the hole, the location of the vena contracta. Since the entrance to the pipe-bore is sharp-edged, the vena contracta diameter is only 78% of the hole diameter. No expansion takes place in the bore itself, the static pressure is constant from end to end; but a re-compression is continuously going on, due to the pressure-rise. The same sequence is found at the foot-hole likewise; a vena contracta formed 0.4 diameter in, expansion complete at this point, static pressure the same the entire length of the foot, and the air, once it is delivered to the foot undergoing re-compression until the equilibrium value is reached. Skin-friction, which causes nearly all the pressure loss in a long pipe, (say, a wind-truck), has no appreciable effect in either pipe-bore or foot, because the jet from the entrance is smaller than the passage, and flows free up the center without touching the walls. The expansions that take place locally at the entry are entirely an entrance-loss phenomenon, and are not affected by the size or shape of the chamber to which the air is delivered.

R. J. S. PIGOTT, engineer and organist, has been a frequent contributor to THE DIAPASON over the years.

It is evident from the foregoing quotations that there is a belief among people with no training in physics, that an enlargement of a flow-passage causes the air therein to expand in order to fill the enlarged portion. Two very common examples will serve to disprove this notion. If, instead of a sharp corner, we round off the entrance to the pipe-bore, or the foot, with a radius of curvature from 0.10 to 0.17 the diameter of the opening, the air will follow this curve, vena contracta is suppressed, and the hole will flow full. The expansion takes place entirely within this rounded portion and is complete when the entrance curvature

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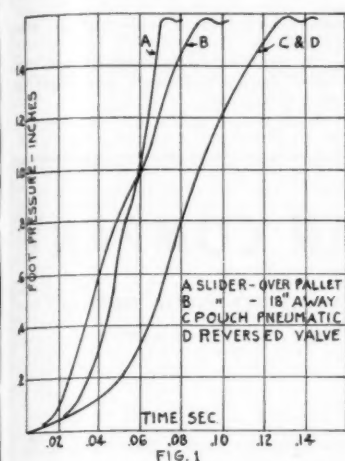
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becomes parallel to the stream. This example, tested thousands of times in air or steam-turbine nozzles, shows that an enlargement of section is not required for expansion. In these nozzles, expansion takes place in a passage which is reducing. The other example is a familiar one: a nine inch wind-trunk leads into the Austin windchest from the blower, and at full-organ the air travels in this trunk at 22 feet per second. The change of area from trunk to wind-chest is about 140:1. Inside the chest, except of course right in front of the trunk-stream, the air is a barely perceptible draft.

The wind gauge shows that the static pressure in the chest is the same as that in the wind-trunk; all that happens is that the air-stream slows down, losing most of its kinetic energy.



A number of different tests have been carried out by organ-builders, most of them unpublished, but in 1932 the German engineer Bohnstedt carried out extensive laboratory tests (3). Fig. 1, curve A shows a 2-ft. C pipe planted directly over the pallet, tracker action; B, the same pipe planted 18 inches from the pallet. The pressure-rise to equilibrium is quite fast, 0.007 secs. for A, pallet only partly open; B, 0.009 secs., the additional time being due to the distance from the pallet. Test C was for a pouch pneumatic, D for a kegellade type, but with flat valve; both are so nearly alike, a single curve represents both. Other types were tested, having slower times, up to 0.028.

Bohnstedt also measured the release time on the slider-chest, single stop, and it was some two and a half times the pressure-rise time. This is to be expected, since the return spring exerts much less force than even the lightest finger stroke, and the pallet return is therefore slower than the opening. Donald Harrison in a 1953 article (4) drew our attention to this point. For individual valves, the time of opening and closing is the same, since the air force applied is generally the same in both directions. In all actions, the time for pressure-rise and release is controlled largely by the pallet or valve: both are slowed moderately by necessity of adding a small quantity of air to pipe-foot, and for tracker and groove. The usual belief of those not versed in fluid flow that the groove and pipe-foot must be "filled" and "emptied" on opening and closing the pallet, and the "filling" provides a cushion, is incorrect. Air expands and compresses according to absolute pressure, and not the water-gauge. Atmospheric absolute pressure is ordinarily 406 inches of water, and raising the pressure three inches

only requires the addition of 3/4 per cent to the groove and foot volume. This very small quantity, however, must be added in the time of complete pressure-rise, so that for tracker-action, one stop drawn, the time is increased about 50 percent over that required if there were no groove and foot volume. For all stops drawn the increase is only about 20 percent. For all individual valve actions, since there is no groove, only the pipe-feet, the increase is five percent or so. More about this later.

Pouch pneumatics, with large exhaust ports and short passages, have been made for theatre organs as fast as 0.005 or 0.006 sec. pressure-rise, but the speed can be made anything slower the designer wants. Most American electro-pneumatic and direct electric actions are timed at 0.015 to 0.025 secs.: German actions are generally timed still slower.

Bohnstedt's tests, published twenty-seven years ago, prove that there is no material difference in the character of pressure-rise between slider-chest, most or all stops on, and individual valve; with one or two stops on, the slider-chest rise is a little sharper at the finish. It will be noted in Fig. 1 that the two slider-chest curves A and B show noticeable waves superposed on the pressure-rise line; the German engineers Pelzer and Jung investigated them in 1932, and found that they are mainly due to resonance in the groove. These vibrations persist for a time after full pressure is reached. Bohnstedt's tests also showed this.

A further confirmation of the fact that tracker and electro do not materially differ in pressure-rise is Dr. Noehren's 1954 investigation (5). Quoting: "At no time during the experiments was there any audible evidence to indicate the slightest difference in tone-quality, whether the wind was admitted mechanically via the tone-channel or released by the electric valve immediately below the pipe. . . . Blindfolded tests proved conclusively that no person involved in the experiment could detect when one or the other valve was used, unless the speed of the finger did not match the speed of the electric valve. These tests seem to indicate that the slider-chest does not provide any advantages over an electric valve chest in the tone-production of a given pipe." In these tests the pressure in the foot of the pipe was identically the same for either type of action; and the appraisal of tone by listening was one in which the trained musician is most competent.

[To be continued]

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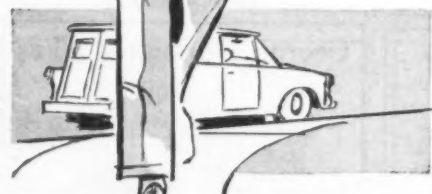


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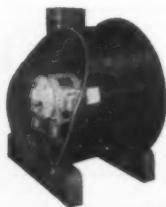
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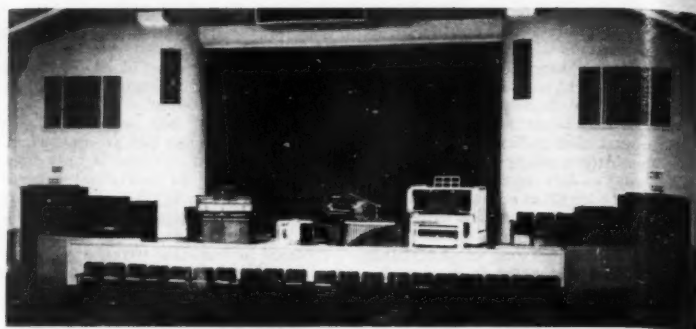
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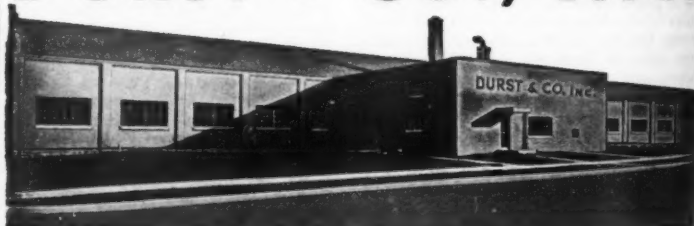
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## FOR SALE

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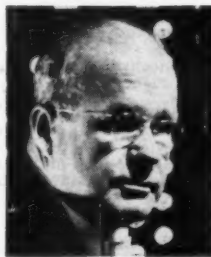
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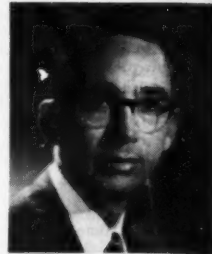
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